

THE ARCHITECTURAL  
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FROM THE WATER-COLOUR SKETCH BY LESLIE WILKINSON.

*See "Notes of the Month."*

# The Practical Exemplar of Architecture.

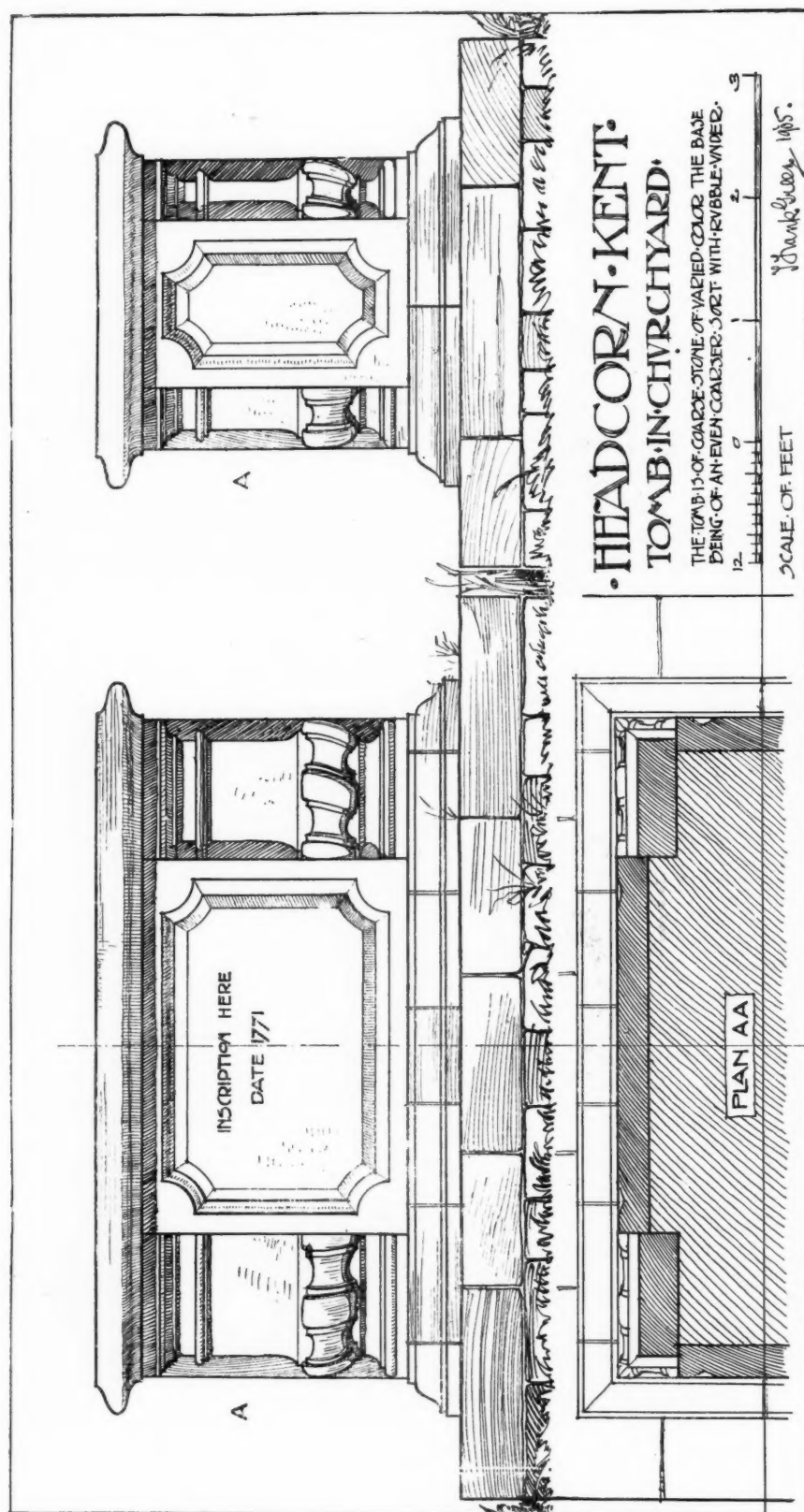
## XXXIII.

Being Fine Examples of Architectural Details.



*Photo: T. Lewis.*

TOMB IN HEADCORN CHURCHYARD, KENT.  
VOL. XXV.—N 2



MEASURED AND DRAWN BY T. FRANK GREEN



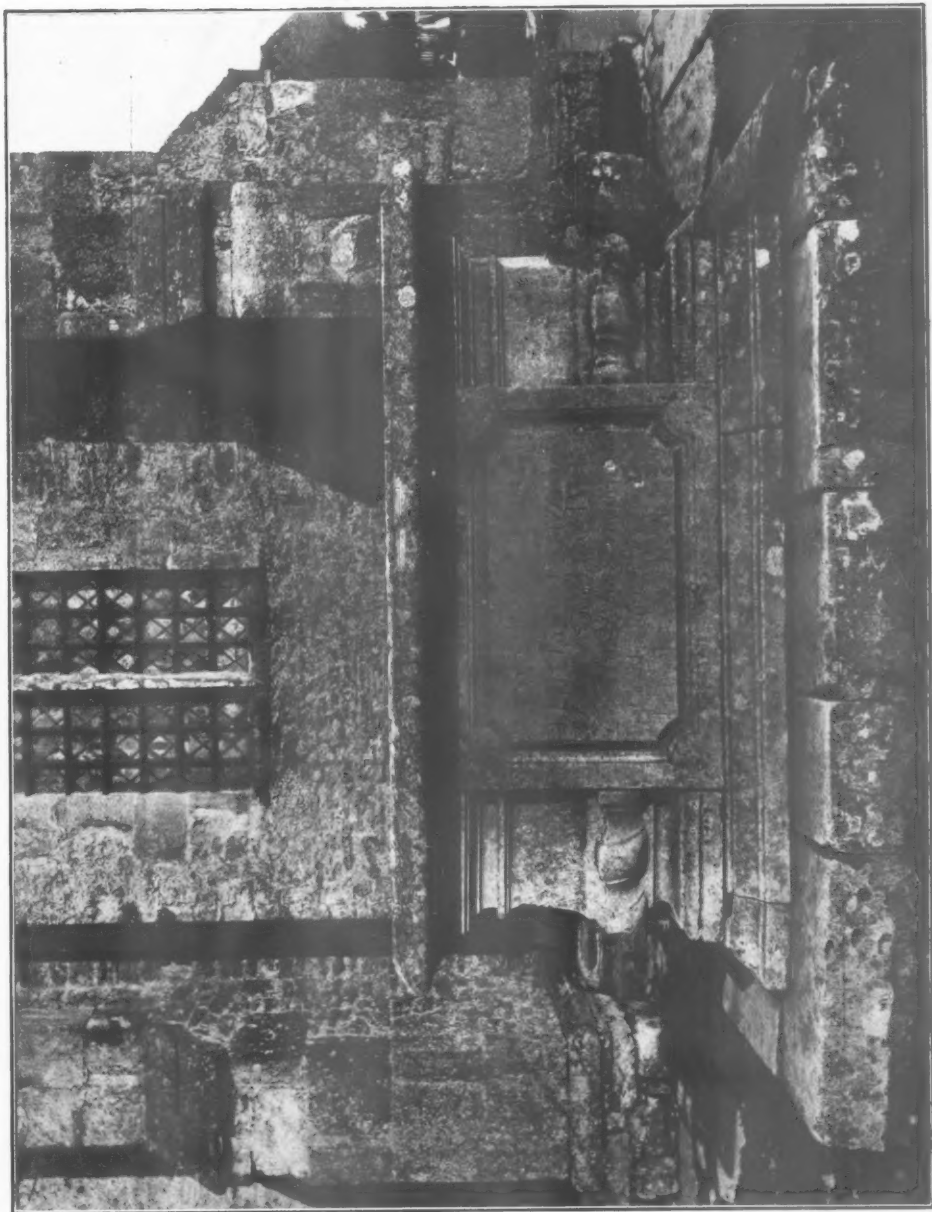


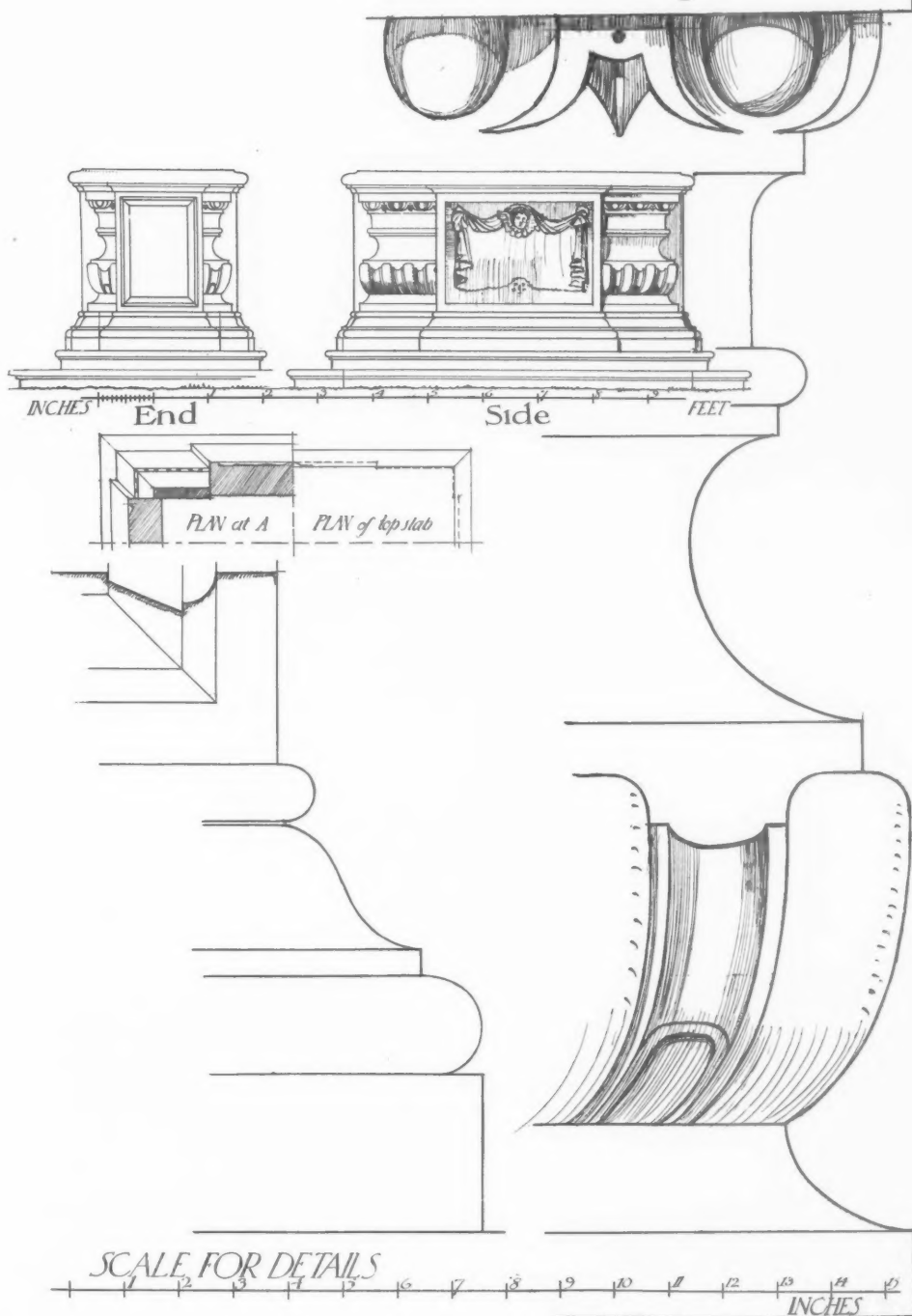
Photo: T. Lewis

TOMB IN HEADCORN CHURCHYARD, KENT



TOMB IN BRAINTREE CHURCHYARD, ESSEX.

BRAINTREE, ESSEX  
*Tomb in Church-yard*





GATE PIER AND WALL, SALISBURY.



EVERY town in Italy has a Campo Santo of more or less importance. The great difference between them and our cemeteries is one of laying-out. Generally speaking the Italians design a great entrance, usually some sort of adaptation of the Roman triumphal arch, and lay out the enclosed space of tombs in an architectural way. Cypress trees take the place of our yews, and form long avenues, instead of growing at random among the graves. Than a modern English cemetery there is nothing more ugly, nothing more like a nightmare.

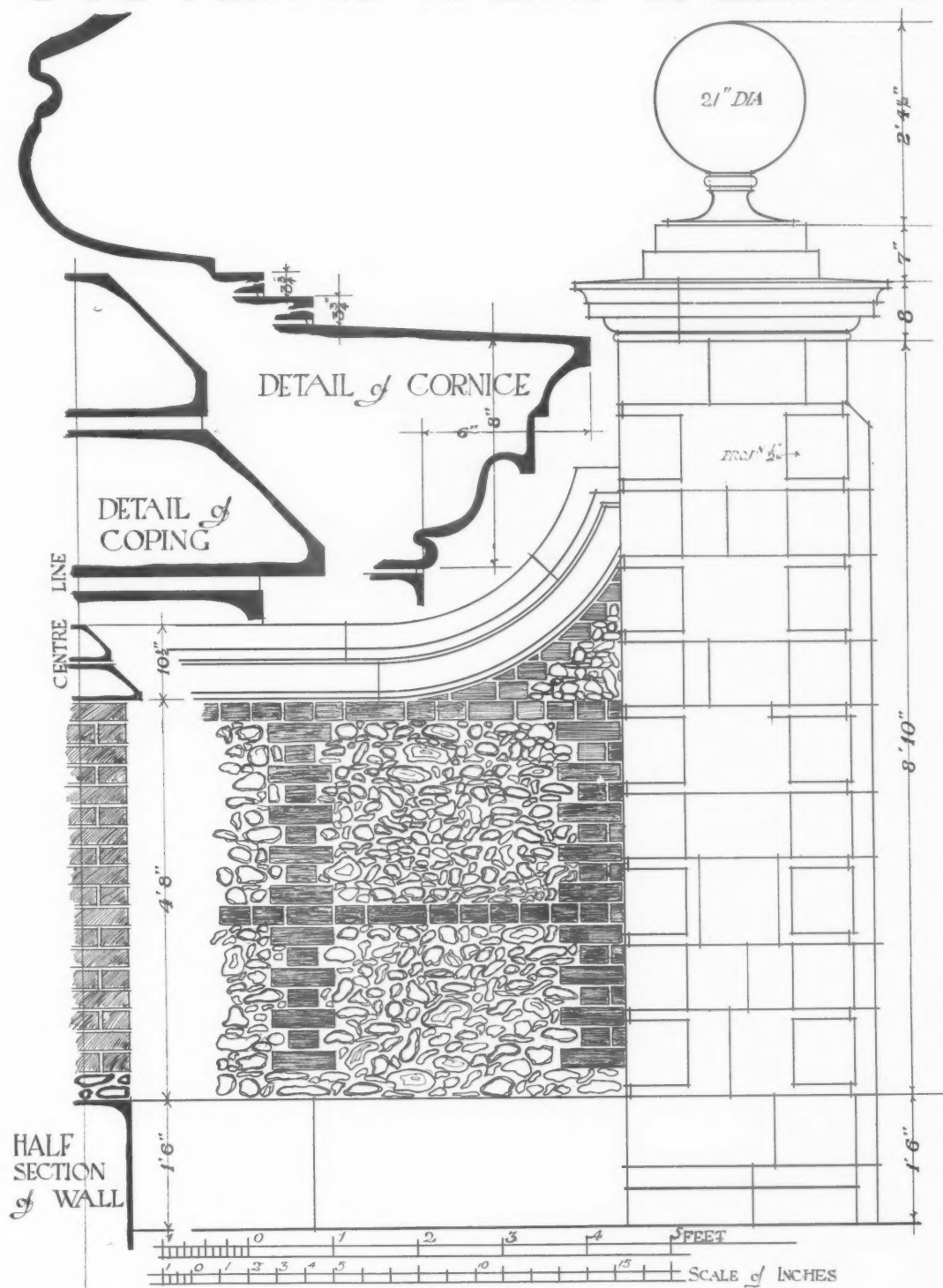
An old churchyard is a different matter, and the motto frequently written over the Italian portals, "School of the best thoughts," is very applicable. These three tombstones of which we reproduce drawings and photographs are characteristic of the kind of design adopted in the eighteenth century for the "sarcophagus" tomb. Two of them, those from Headcorn Church in Kent and Brain-

tree Church in Essex, belong to the latter half of the century, and although separated by a considerable distance are very similar. This type is extremely common, and yet withal very effective. Of these, the Essex one is the more vigorous, the detail of the corners being wonderfully fresh, while the carving of the egg-and-dart ornament is sharp and clean. The tomb from Tisbury Churchyard is of a much less common kind. An excellent design, the daintily-panelled pilasters give it at once a character of lightness and grace. An architrave is returned round the pilasters, capped by a cornice whose lower members are also returned. These mouldings as well as those at the base have very fine profiles.<sup>1</sup>

We have illustrated several varieties of gatepiers, many taken from the Close, Salisbury, which contributes the present example. Piers with balls are not the easiest things to design, and this one with the good walling of brick and flint, its fine ramp and stone coping, is an excellent type and exemplar.

<sup>1</sup> Its date is 1740.

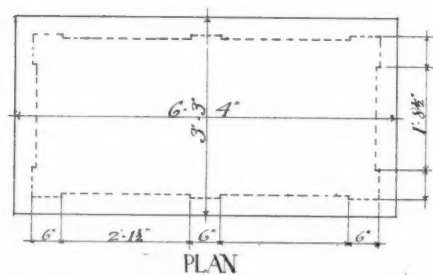
# GATE PIER AND WALL AT SALISBURY



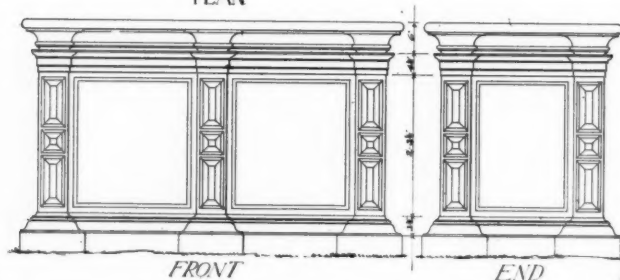




*TISBURY CHVRCH WILTS*  
*Monument in Churchyard*



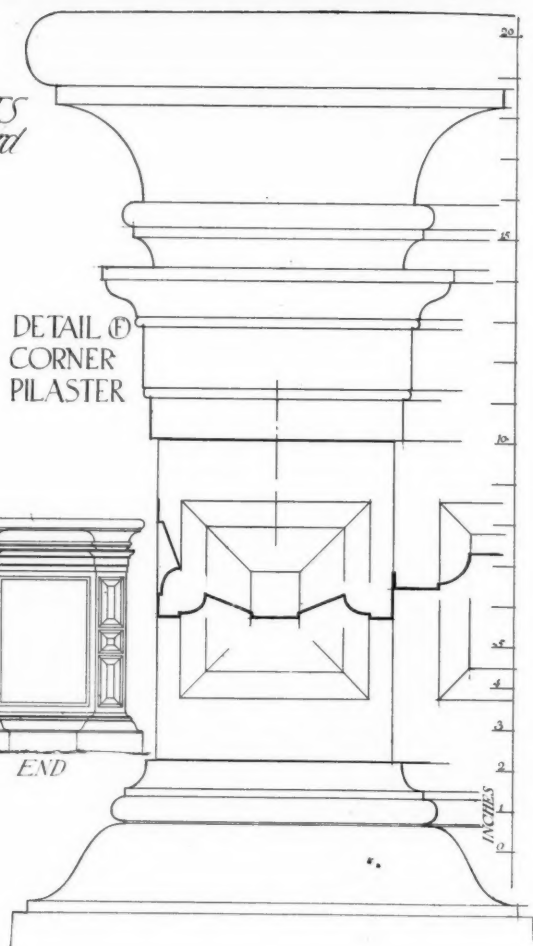
PLAN



FRONT

END

INCHES 0 1 2 3 4 5 FEET



DETAIL OF  
CORNER  
PILASTER

# Imperial Mosques of Constantinople.

## PART II.

### THE MOSQUE OF SELIM.



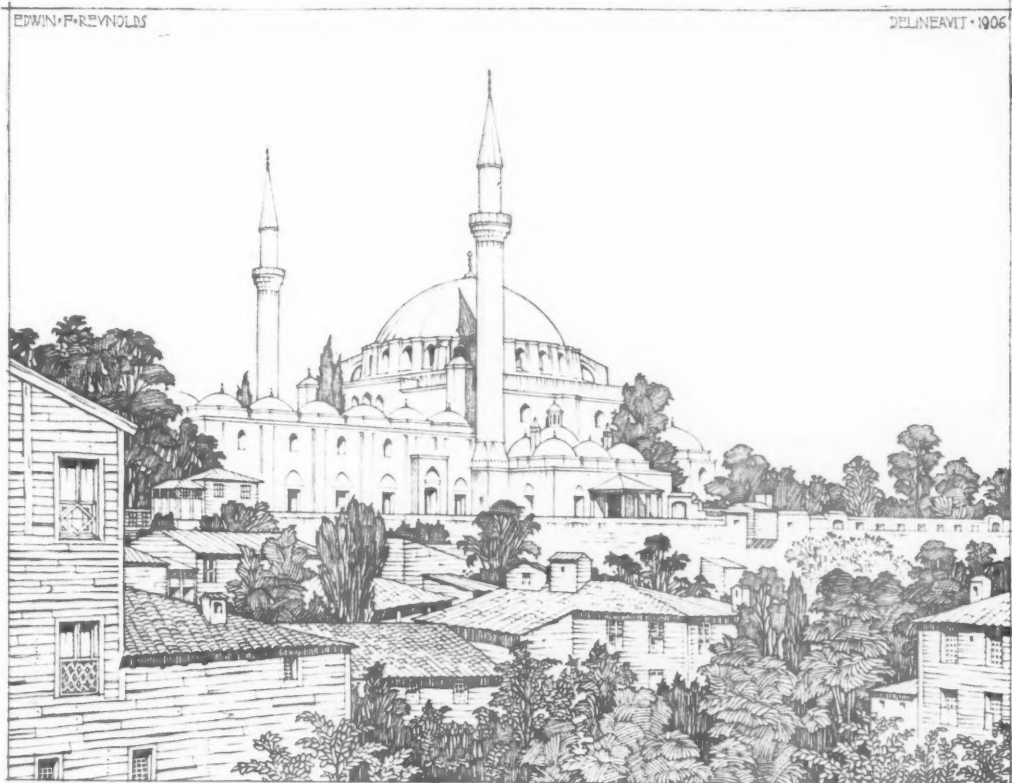
SELIM I succeeded Bayezid II, and his short reign was occupied by warfare and conquest which nearly doubled the extent of the Ottoman empire, and laid the foundation for its most brilliant period. But incessant fighting allowed Selim no time for the cultivation of the arts of peace, and the Imperial mosque which bears his name was built to his memory by Suleiman I, his son.

The plan of the mosque is extremely simple, consisting of nothing more than a single great dome set with pendentives on a square of wall, and lighted by a ring of windows at the base. Two minarets are placed in their traditional position, flanking each side of the western façade, and in front of the mosque is a large forecourt with its central fountain. On the south side of the mosque a group of domed buildings is attached,

consisting of schools and kitchens, and adding apparent complication to the simple parts of the main building. Thus the Mosque of Selim shows little of the influence of S. Sophia, and may be regarded as the largest instance of the smaller type of mosque, having no relation to the main development of the great Imperial mosques.

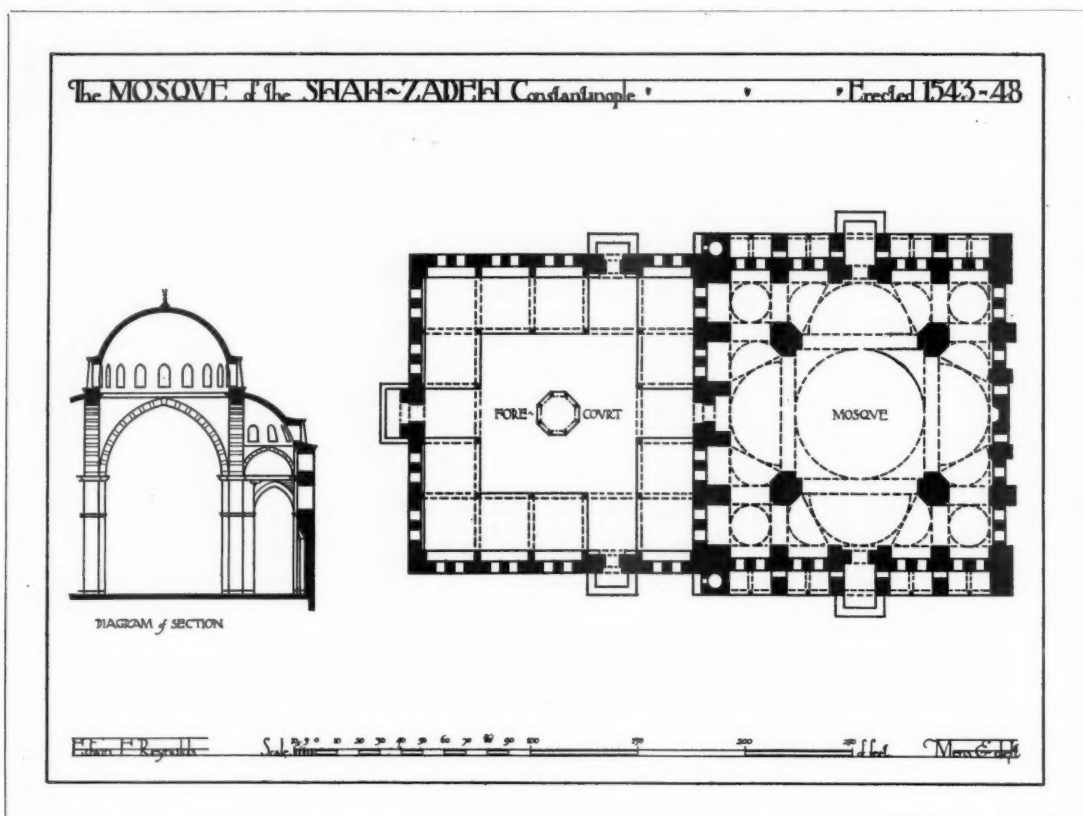
### THE SHAH-ZADEH MOSQUE.

The next Imperial mosque—the Shah-Zadeh—was also built by Suleiman I in 1543-48, in memory of his favourite son Mohammed, and, compared with the Bayezid Mosque, it exhibits several changes which ultimately become embodied in the growing traditions of mosque-building. Its architect was an Armenian named Sinan, and he seems to have gathered together the experimental tendencies of his time, stamping them with his masterful personality and setting the standard which henceforward guided the design of Turkish mosques. He may well be compared with such a man as Bramante in Italy, or Inigo Jones in England.



MOSQUE OF SELIM.

FROM THE DRAWING BY EDWIN F. REYNOLDS.



The Shah-Zadeh Mosque is of medium size, measuring 145 ft. by 166 ft., while the forecourt measures 133 ft. by 147 ft., giving a total length of 278 ft.

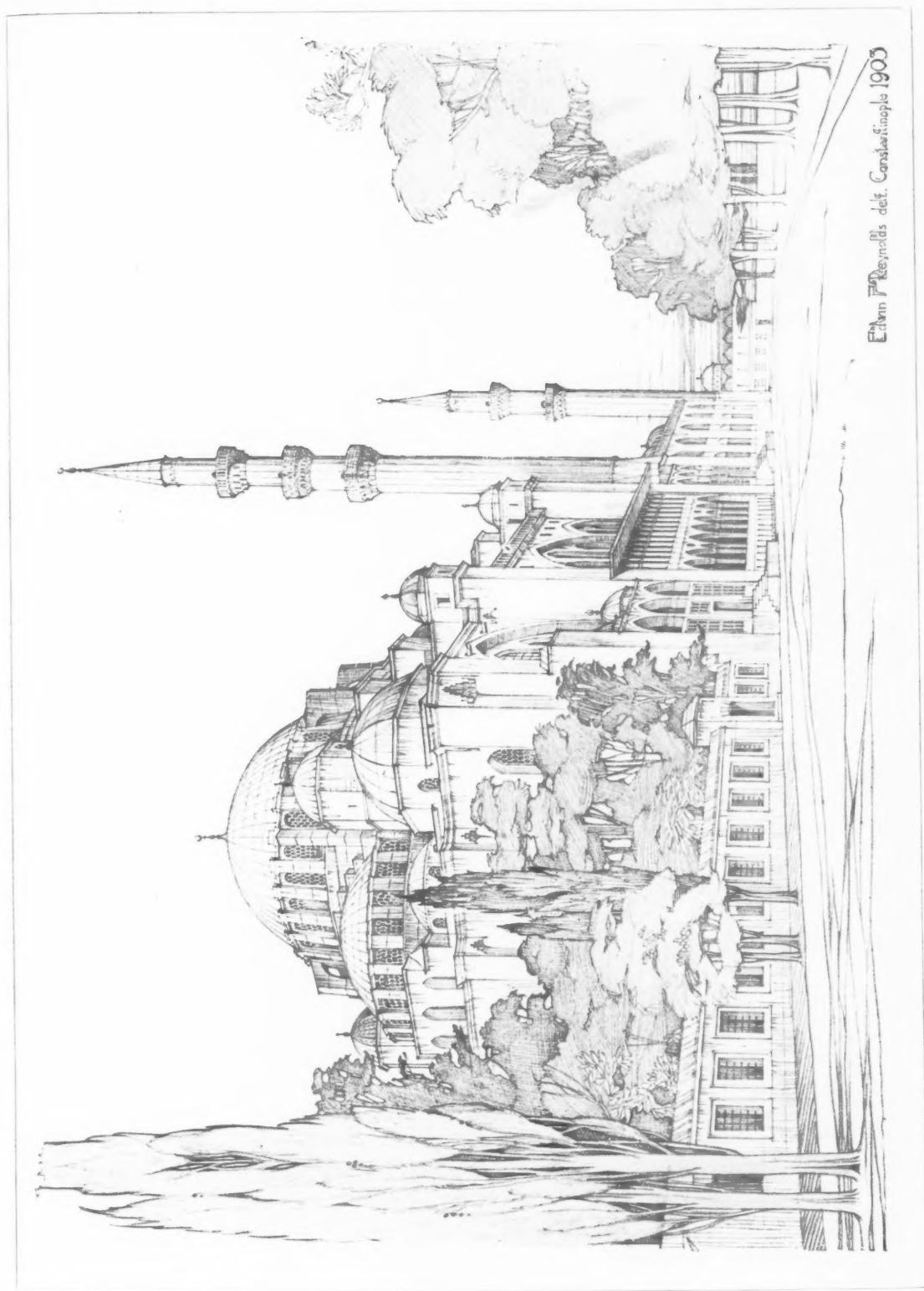
The forecourt is surrounded by a cloister of unusually large bays, each being 28 ft. square; and the north and south arcades have deep wall-arches with projecting piers. As in the Bayezid Mosque, there are three entrances into the forecourt, but the two side-entrances are placed out of centre and nearer to the mosque, and this position was always retained afterwards. The mosque itself is set out as an exact square, and in its structural scheme there are three principal innovations to be noticed.

The first change is that the application of semi-domes is no longer confined to the east and west sides of the central dome. All the four sides of the dome are treated exactly alike in this respect, and the expression of length given by the north and south arcades in the Bayezid Mosque, and reminiscent of Christian ritual as expressed in S. Sophia, gives place to a more central and perhaps more logical emphasis of the great dome. Although as compared with the Bayezid Mosque the actual floor-space is only increased by the omission of two columns, yet the æsthetic restriction of the north and south tympanum walls was

removed, and the whole interior filled with a wonderful sense of expansion.

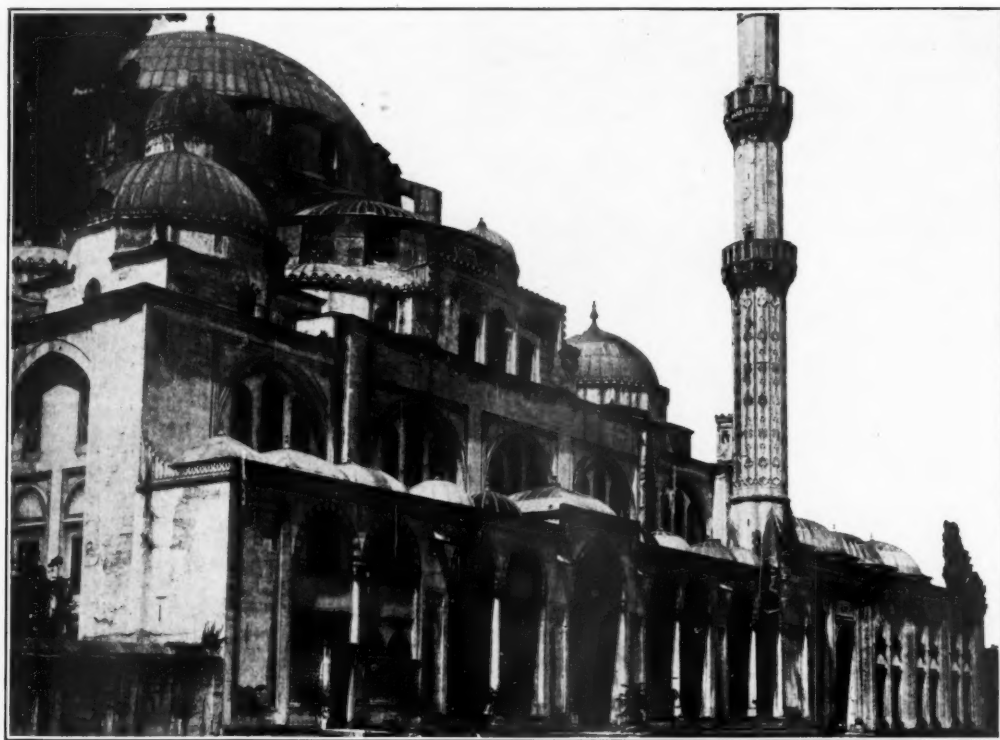
The second point of originality is in the introduction of subsidiary semi-domes to support the great semi-domes in place of the pendentives used in the Bayezid Mosque, and thus the complete scheme of the semi-domes of S. Sophia was reproduced, although entirely supported by arches and not indicated in any way on the ground plan. A difficulty arises in fitting the curves of the lesser semi-domes within the rectangular lines of the lower plan, and to this was probably due the simpler design of the Bayezid Mosque. This difficulty was solved in the Shah-Zadeh Mosque by splaying back the main piers so as to give more room behind the great arches for the proper development of the lesser semi-domes, and some such device was generally adopted afterwards. The curves of the lesser semi-domes left only small spandrels on plan to be supported, and these were filled out with courses of stalactite corbelling, projected from the walls below.

The third point of fresh development is the extension of buttresses around the outer walls of the mosque. In the Bayezid Mosque buttresses had been built against the aisle-arches which transferred the thrust of the great arches beneath the dome, but the greater height and more



MOSQUE OF SULEIMAN. VIEW OF THE SIDE.  
FROM THE DRAWING BY EDWIN F. REYNOLDS.



*Photo: Sebah and Joailler.*

SHAH-ZADEH MOSQUE. VIEW OF THE SIDE.

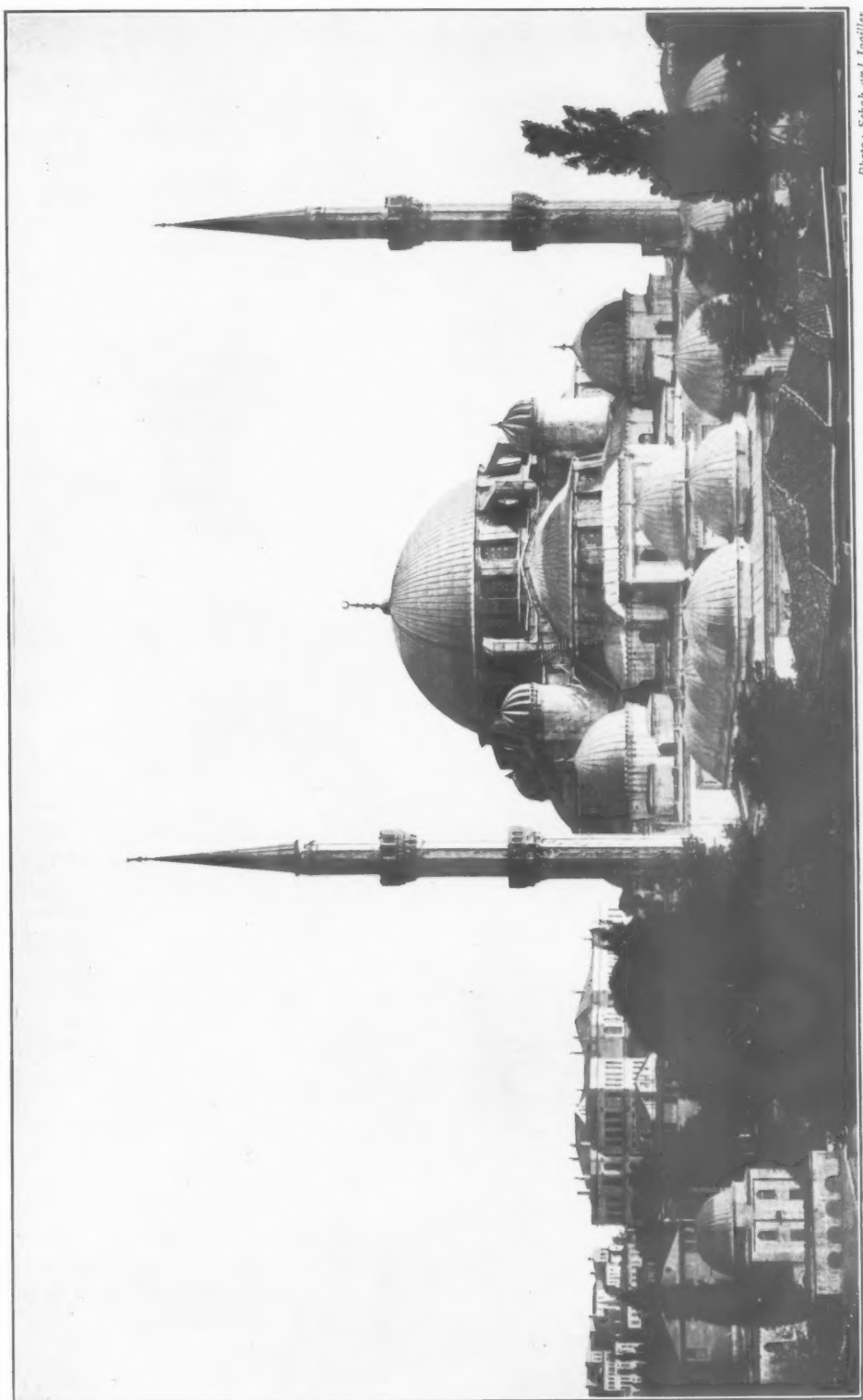
elaborate domical design of the Shah-Zadeh Mosque required a more complete system of buttressing. On the east side the buttresses of the aisle-arches project from the outer wall, and smaller buttresses take the thrust of the diagonal arches over the lesser semi-domes. On the west side the projection of the buttresses is included within the mosque, and the spaces between them are covered with barrel vaults. On the north and south sides the projection is partly included in the mosque and partly utilised as external porticoes and galleries, the spaces between the buttresses being filled with open arcades and covered with a series of cupolas. These external galleries became a permanent feature in later Turkish mosques, and a most important element in the architectural effect of their north and south façades. The mosque has two minarets, placed in the traditional Turkish position at the junction with the forecourt, and the external galleries stop against their square bases.

Thus the design of the Shah-Zadeh Mosque was full of originality in its free and complete adaptation of the structural scheme of S. Sophia to the use of Mohammedan ritual. The new motive had become entirely assimilated with Turkish traditions, and henceforward, with one exception, the

Imperial mosques were developed with independent vigour of design and truly national character.

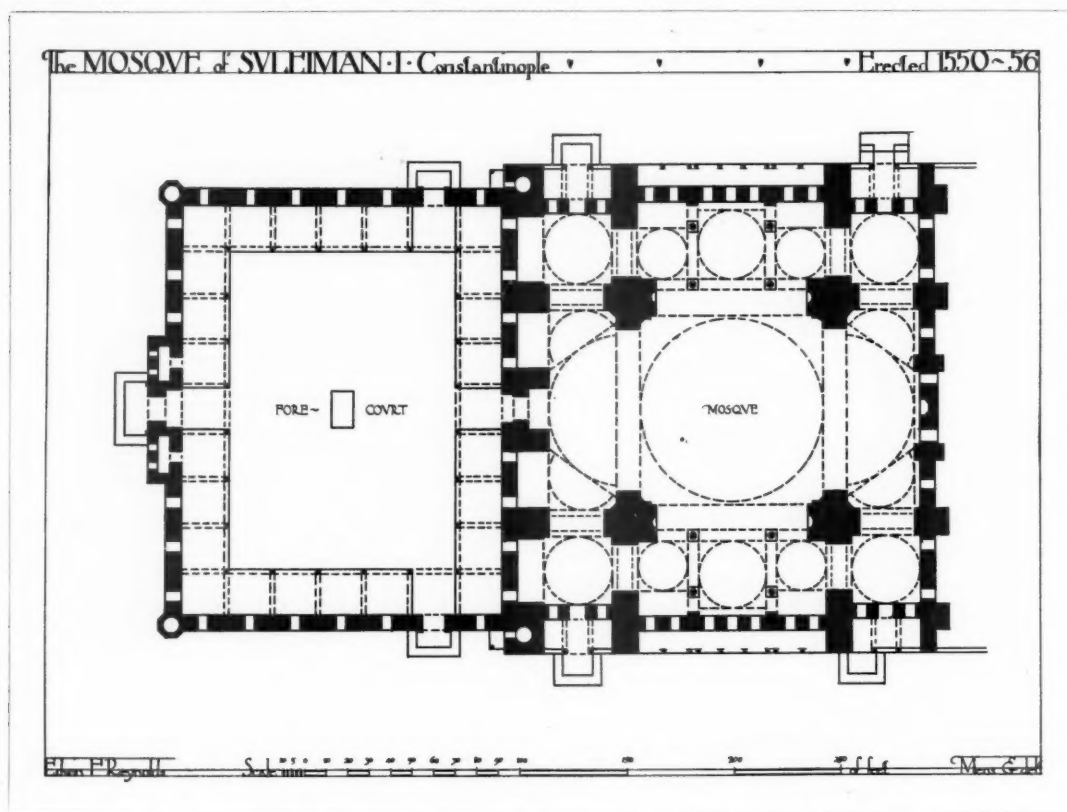
Externally, the higher development of the plan is reflected by a further complexity of grouping. Above the deep shadow of the external galleries the main square rises to a cornice returned around the whole building, and serves as a grand cubical base for the pyramidal aggregation of domes. As in the Bayezid Mosque, each several part of the internal doming may be clearly traced, from the cupolas over the angles of the aisles, the great and lesser semi-domes, up to the central dome. The circular turrets over the four main piers of the dome are here more fully developed than in the Bayezid Mosque, adding to the stability of the central square by their greater weight, and leading up more effectively to the dome. The minarets, set in the midst of the plan, rise up in slender contrast to the broad domical mass of the mosque, accentuating the grouping and clearing it from any confusion. An enrichment of carving is applied to the drums of the cupolas and the shafts of the minarets, and throughout there is a certain refinement of form and delicacy of treatment which is sometimes lacking in later work. The originality of the plan and the shapeliness of the proportions make this mosque one of the most





*Photo : Schah emi Joallier*

SHAH-ZADEH MOSQUE, GENERAL VIEW



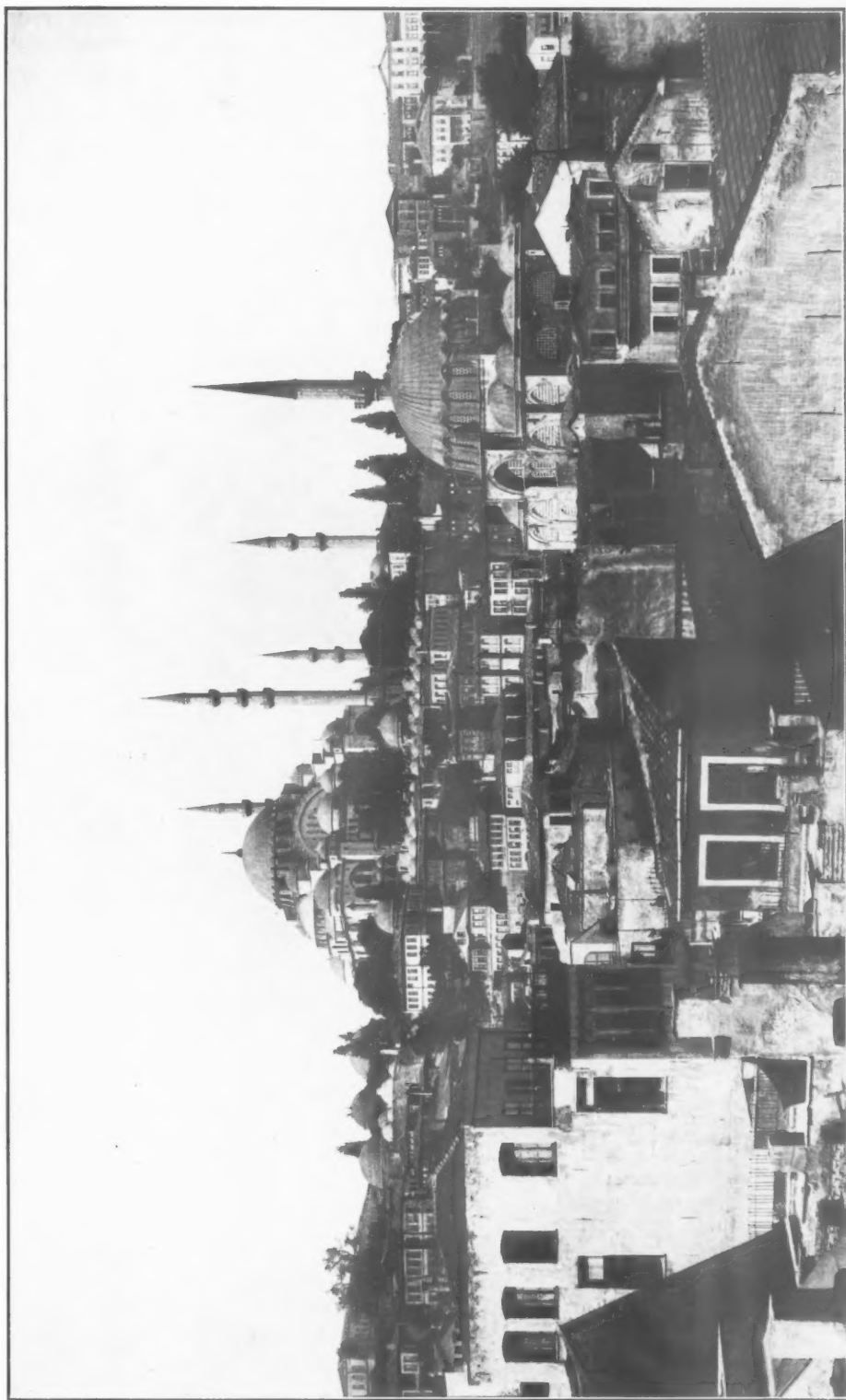
interesting and perhaps the most beautiful of all the Imperial mosques.

#### THE MOSQUE OF SULEIMAN.

Sultan Suleiman I, well called the "Magnificent," seems to have been a truly Augustan patron of the arts, for in 1550 Sinan the architect began the building of his third great mosque. This mosque, the Suleimaniyeh, commemorates his own name, and in point of size and natural position it dominates all Constantinople. It is set on the summit of the low hills which rise from the Golden Horn on the one side and from the Sea of Marmora on the other, and it is a most conspicuous landmark from all parts of the city and from the very sea itself. The mosque is 227 ft. in width and 203 ft. in length, and with the fore-court makes up a total length of 359 ft. It is interesting to compare the size of this, the largest of the Turkish mosques, with the church of S. Sophia, its prototype. The latter church is 237 ft. wide and 291 ft. long, its total length, including the original forecourt, being about 444 ft. The diameter of the dome of the Suleiman Mosque is 85 ft. 4 in. as compared with 101 ft. 8 in. in S. Sophia. Thus it will be seen that, while appreciably smaller than the church, the mosque is nevertheless on a most magnificent scale, and it

should be remembered that it was one of a series, and no unique effort.

The forecourt is nine bays wide and seven bays deep, and has three entrances in the positions which had now become customary, the western entrance being elaborated with chambers projecting on either side. The mosque in some degree shows a reversion to the original type, for only the east and west sides of the central dome have semi-domes applied to them, while the north and south sides are filled with arcades bearing tympanum walls. In the mosque itself there seems to be no reason for this reversion, and Sinan the architect had only recently finished the Shah Zadeh Mosque with its four semi-domes. The scale of this mosque is considerably greater than that of the previous mosque; but the change of design can hardly be attributed to timidity, for it would have been as easy to build four semi-domes as to build the two which exist, and the problem of abutting the thrust of the arches under the dome would have been actually simplified. It is possible that it was thought that so vast a building could not be properly lighted without the windows in the tympana of the north and south arches, but even this seems hardly probable when the penetrating intensity of eastern light is considered. Thus it is difficult to account for such a reversion of design on practical grounds, and it must be attributed to



*Photo: Sebah and Joallier.*

MOSQUE OF SULEIMAN. DISTANT VIEW,  
ALSO SHOWING MOSQUE OF RUSTEM PASHA IN THE FOREGROUND.

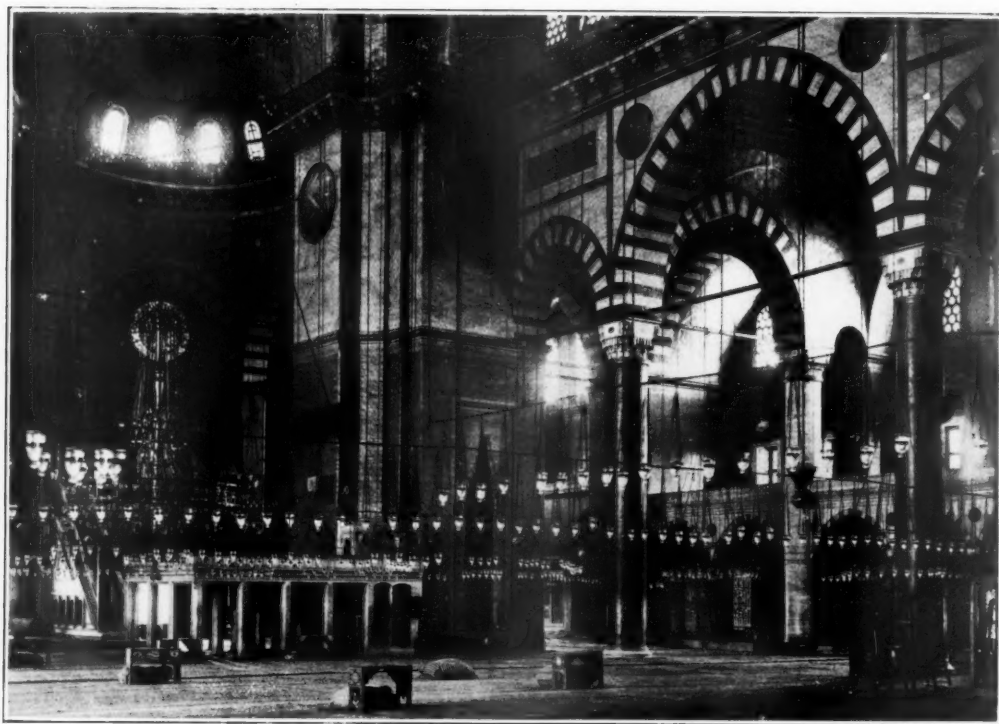
the conservative admiration which the Sultan held for S. Sophia, or some such personal or external influence which cannot be traced within the mosque itself. It may be that we have here an instance parallel to that of St. Paul's Cathedral in London, which was designed on the old Gothic plan against the will of its architect.

The arrangement of the dome and the east and west semi-domes, with their lesser semi-domes, is similar to that in the Shah-Zadeh Mosque. The north and south aisles under the dome are divided into three bays covered with cupolas, and these are grouped in a somewhat novel and curious manner, the central bay being larger than the other two bays. This setting-out has the result of putting some of the arches out of centre with the cupolas which they carry, and the effect is not altogether satisfactory. Another result of this arrangement is that the outer walls are pushed forward in the central bay of the mosque, thus reducing the width of the external galleries. The other parts of the outer walls remain in their usual position, and allow four deep porticoes between the buttresses.

Externally the mosque has not the compactness and homogeneity of the Shah-Zadeh Mosque. The outer square of wall rises to a level cornice as before, but its massive simplicity is broken by the projection of great piers. The cupolas and domes

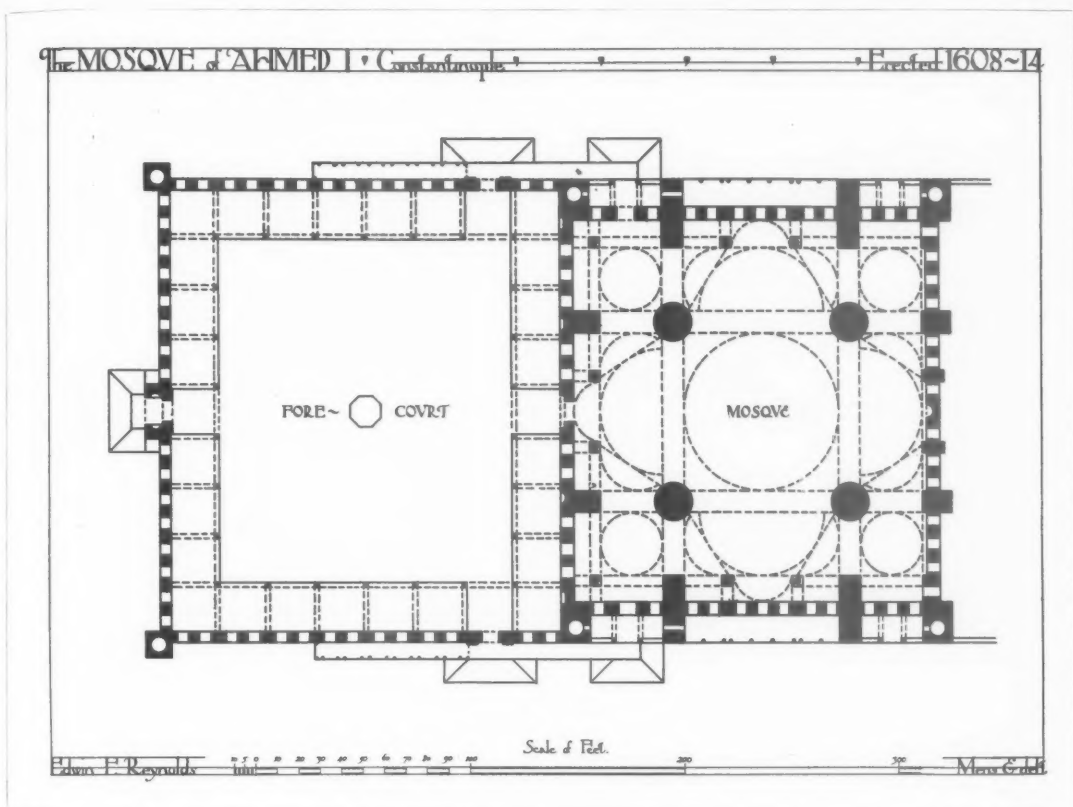
still retain their pyramidal outline, but the gigantic tympana of the north and south arches appear crude and flat in the midst of the rounded modelling of the domes, while the beautiful repetition of the four semi-domes in the previous mosque is lost. Moreover the grouping of the roofs is further complicated by great buttresses which sustain the east and west arches of the dome. These buttresses had necessarily existed in the previous mosques, but they passed over the aisles mainly below the level of the roof. As has been said, they appear but slightly in the Bayezid Mosque, and in the Shah-Zadeh Mosque they are entirely concealed by the semi-domes and by the turrets at the angles of the central square. But in the Suleiman Mosque, owing to the great scale and increased height of the dome, they project high above the roofs and become a most conspicuous feature, rising in steps from the outer walls up to large octagonal turrets built over the piers beneath the dome. These buttresses perform precisely the same function as the great buttresses which are so conspicuous in S. Sophia.

The domes and the semi-domes follow the design of the earlier mosques, and except for their greater height they are still very similar to the domes and semi-domes of S. Sophia; but a change is here to be seen for the first time in that the square base of the dome is no longer strongly



*Photo: Sebah and Joailler.*

MOSQUE OF SULEIMAN. INTERIOR.



marked, but is taken down over the main arches in a series of steps. The cupolas over the aisles are raised on low drums, and to some extent they hide the great tympanum-walls under the dome. A novelty is introduced in the pent-roofs which project over the external galleries along the sides of the mosque; and these galleries are divided into two storeys, the porticoes remaining in one height as before. The purpose of the pent-roofs is to shelter the faithful while performing their ablutions at a series of fountains below, and they were generally adopted afterwards. For the first time, also, four minarets were erected—two in their usual position at the junction of the mosque and forecourt, and the other two, of less height, at the western angles of the forecourt.

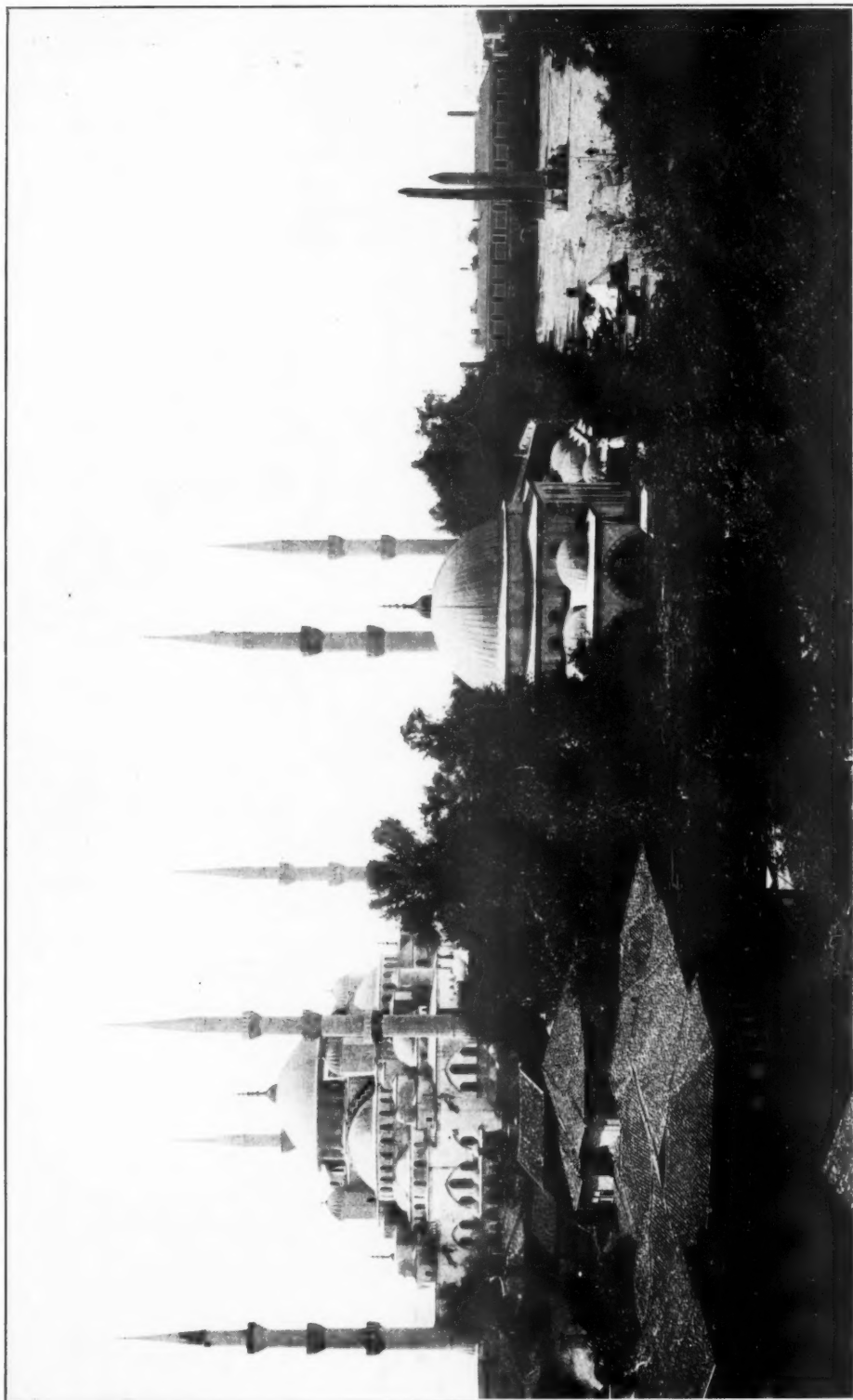
Thus, while in some respects the Suleiman Mosque was more fully developed than the Shah-Zadeh Mosque, yet in other respects it is not so finely designed. The proportions are heavier, less rhythmical and balanced, and the great buttresses seem to be a crude mechanical expedient which has not yet been altogether brought into place with the other parts; while the gigantic scale tends to give an almost uncouth aspect to the complicated grouping of the roofs. But these are defects which appear only at close quarters, and it would almost seem as though they were due to a distortion of perspective produced by the enormous size

of the building; for, when viewed more distantly, the mosque crowns the hill in a stately manner, forming one of the most perfect groups in a city of fine architectural grouping.

#### THE MOSQUE OF AHMED.

After the brilliant and prolific reign of Suleiman the Magnificent, there was a period of more than fifty years during which no Imperial mosque was built. The power of the Turkish empire fluctuated under the rule of weaker sultans, and internal dissension allowed little opportunity for any of them to attempt the building of any mosque of importance. But in the stronger hands of Ahmed I the government was restored to something of its former power, and in 1608-14 he built the great mosque which bears his name. It was erected on a site facing the ancient Hippodrome and close to S. Sophia, and in scale it almost equals the Suleiman Mosque. The mosque measures 214 ft. wide by 178 ft. long externally, and the forecourt, the largest in Constantinople, is 214 ft. by 186 ft., making a combined length of 364 ft. The forecourt is nine bays wide and eight bays long, and is entered by three doorways in the usual positions. The side-walls are not placed in line with the walls of the mosque, as had been the previous practice, but are brought level with the external galleries, and on each side of the forecourt are





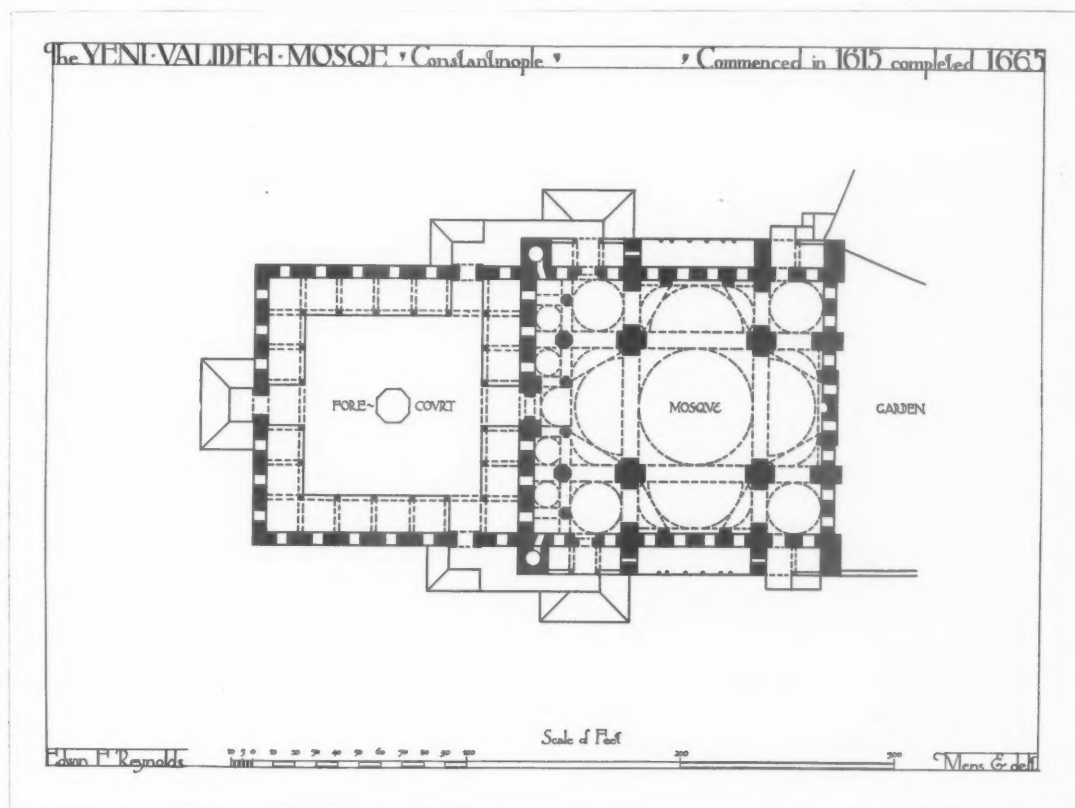
*Photo : Sébah and Joallier.*

MOSQUE OF AHMED, SHOWING ANCIENT HIPPODROME.

covered galleries which shelter additional places of ablution. The design of the mosque elaborates the scheme of the Shah-Zadeh Mosque, and it represents the highest development of Turkish planning. Not only are semi-domes applied to all four sides of the central dome, and not only are subsidiary semi-domes applied to all of these, but also, in three cases, the number of the lesser semi-domes is three instead of the usual two. In previous mosques the third subsidiary semi-dome was represented merely by a wall-arch, but here the greater internal depth of the buttresses allows its full development; and, further, this internal depth of abutment is articulated with piers and arches. Altogether the mosque is covered with twenty domical forms besides various barrel-vaults, and the whole interior is filled with the interest of their curving modulations from the outer walls up to the central dome. The four piers under the dome are gigantic fluted columns, 18 ft. in diameter and faced with marble masonry; but the circular form looks weak and lacking in rigidity, notwithstanding its enormous size. Another remarkable feature of the interior is the great number of windows; fifty are shown on the ground plan alone, but together with those in the upper walls, the cupolas and domes, there are over three hundred windows in all to light this one vast chamber.

As in all these mosques, the exterior is a faithful translation of the interior; and as the planning is the most highly developed, so the outward roofs attain their greatest elaboration. The same progression from the subsidiary and great semi-domes up to the central dome which dominates the interior is inversely reproduced in the pyramidal outline of the exterior, mounting from the outer walls to the culmination of the same great dome; the four square compartments at the angles of the plan are indicated by their cupolas; the large octagonal turrets represent the great piers beneath the dome, while the stepped buttresses represent the abutment-arches over the aisles; and, as before, the main square of the outer walls rises above the lower galleries and porticoes, and gives a massive base to the vast aggregation of cupolas and domes. The projection of the buttresses above the roof, first seen in the Suleiman Mosque, is here repeated, and they extend on all four sides of the central dome, the semi-domes being fitted between them.

An exuberant expansion of design permeates the whole building, and six minarets rise from the mosque, grouping around it in ever-varying perspective, and emphasising and relieving its domed mass by their slender height. Four of these are placed at the angles of the mosque, and the other two, of less height, at the western angles of the



*Photo: Sebah and Joailler.*

YENI VALIDEH MOSQUE. VIEW OF EAST SIDE.

forecourt. Hitherto the Holy Mosque at Mecca had been the only one with so many as six minarets; and Ahmed, to meet a charge of wishing to vie with the central shrine of Mohammedanism, added to it a seventh minaret.

#### THE YENI VALIDEH MOSQUE.

Having secured the grateful remembrance of his own name, Ahmed in 1516 commenced the building of another mosque in honour of his wife. The work was interrupted by his death two years later, and, remaining unfinished for fifty years, was completed on the lines of the original design for

another lady, the mother of Mohammed IV. This mosque, the Yeni Valideh Jami, differs from all the other Imperial mosques in situation, for instead of being raised on an eminence and enclosed by the quiet seclusion of an outer court it is built on the shore of the Golden Horn and surrounded by the business of a market-place.

Although the mosque is of comparatively small size, its dimensions are still very respectable. The external width of the mosque is 156 ft., and the total length including the forecourt is 272 ft. The forecourt is seven bays square and has the normal arrangement of entrances and the usual water-

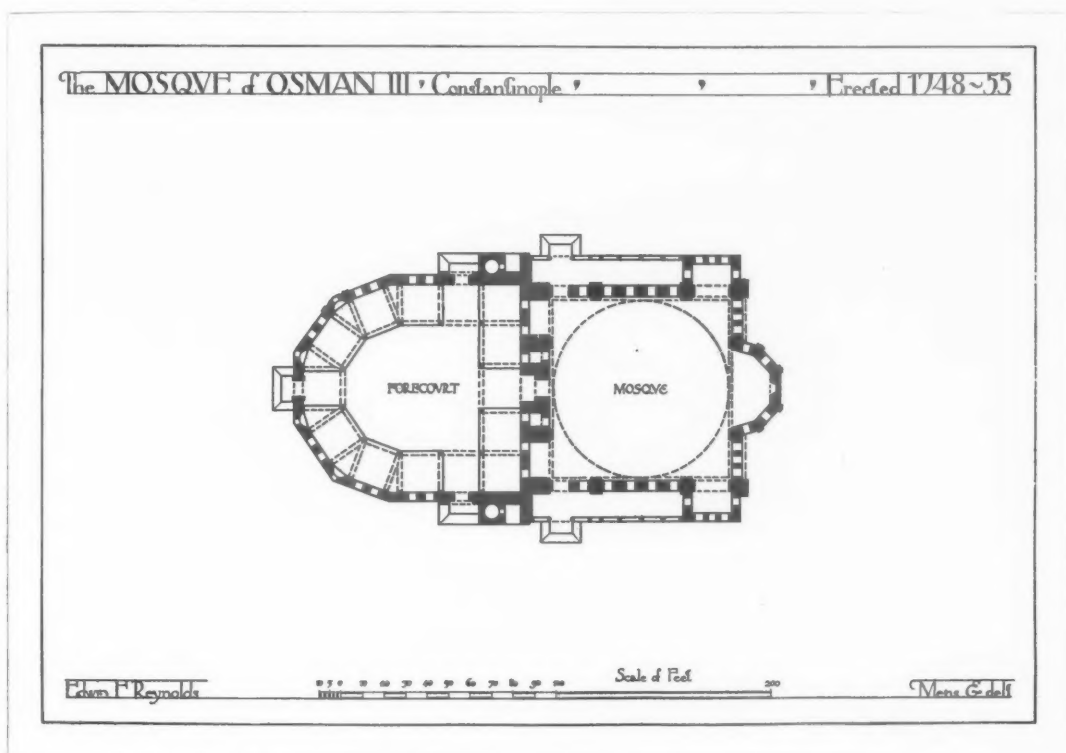
cistern. The mosque has semi-domes on all four sides of the central dome, and each of these has two subsidiary semi-domes except at the west, where the design of the Ahmed Mosque is recalled by three subsidiary semi-domes. The only novelty of planning is in the development of a continuous western aisle passing through the main buttresses, the inner points of support taking the form of detached octagonal piers. This aisle had been partially formed round three sides of the Ahmed Mosque, where, however, the main buttresses had not been pierced. The external porticoes and galleries, and the position of the two minarets, follow the previous mosques in the arrangement which had now become a settled tradition.

The same traditional quality which was observed in the planning also moulded the general form. There were here no new problems to be solved; the possibilities of mosque-building had been explored within the limits which the Turks had set themselves, its principles had been finally determined, and the design of a mosque had in a large measure become customary and automatic. The discontent of the artist still found a certain scope in refinements of proportion and expression, but the time of large constructive originality was over; and for a brief period Turkish art passed smoothly along the high level it had attained, still moving by the impetus of the past ascent. The walls and domes of the Yeni Valideh Mosque were composed with the perfect familiarity

of previous experience, and the later date of its building is indicated by slight changes in the adjustment of the parts and by a care for well-calculated effect, rather than by any distinguishing novelty. Even the hiatus of fifty years in its erection has hardly left a trace in the continuity of its design.

#### THE MOSQUE OF OSMAN.

By the end of the seventeenth century the Turkish Empire had passed the meridian of its power, and the subtle relation between politics and art was reflected in a general decline in taste and energy of building. For more than a hundred years no Imperial mosque was erected, and the mosque of Sultan Osman, built in 1748-55, shows the first sign of Western influence, a taint of the Rococo Renaissance. The scale of building is smaller than in any of the previous Imperial mosques, and the elaborated series of their domical forms is entirely abandoned. The forecourt is unique in shape, the western bays being set out from a common centre in a semi-decagonal form. Each bay is square and covered with the usual cupola on pendentives, and the triangular spaces between the western bays are covered with sections of barrel vaulting. The mosque consists of a single great dome set on pendentives, with a semi-decagonal recess for the Mecca-niche. On the two sides are outer galleries, and two minarets rise from the sides of the forecourt. The most remarkable point of construction is the way in





*Photo: Sebah and Joailler.*

MOSQUE OF OSMAN III. VIEW OF EAST SIDE.

which the weight of the dome is taken, for it does not rest on the walls, as the plan would suggest, but on four great arches which spring from the piers at the angles of the square. At first sight it might perhaps be thought that these arches are to some extent decorative, and that the walls really take much of the direct weight of the dome; but the tympana of the arches are so pierced with windows that there is little strength of masonry left. The arches evidently support the dome, and they depend on the remarkably slight abutment of the angle piers. The dome is of light construction and the piers are weighted with turrets, but the design is certainly very daring; and the dome, with an internal diameter of 81 ft. 9 in., is no plaything, being one of the largest in Constantinople.

Although the construction is still distinctively Turkish, the decoration has become an extraordinary Saracenic version of the Rococo Renaissance. The walls and minarets develop undulating surfaces, a waved outline is given to the buttresses at the base of the dome, the cornices are broken with meaningless curves, and the design throughout shows a conscious striving after novelty for its own sake. Mouldings of ingenious profile are freely used, and the walls are frittered with thin pilasters and shallow breaks. The attention is everywhere distracted from the solid

masonry to a network of superficial lines, and the fine structural simplicity of typical Turkish work is almost altogether lost.

#### THE MOSQUE OF MOHAMMED THE CONQUEROR.

The original mosque of Mohammed the Conqueror, the first to be built in Constantinople, had been shaken by the earthquakes of 300 years, and in 1768 its entire rebuilding became necessary. The new mosque is popularly supposed to follow the older design, but no one who understands the gradual course of architectural development would consider this to be possible, for it is based on the fully-developed model of the Ahmed Mosque. The building is still on a great scale, and it shows less of the Rococo corruption than the mosque of Osman; but the design has become entirely academic, cold, and insipid. All the traditional forms which had produced the consummate elaboration and elegance of the Turkish mosque in its full glory—the cupolas, domes, turrets, and minarets—are carefully repeated; but the inspiration which had given them life and vigour is lacking, and they seem to express nothing more than the artificial resuscitation of a dying spirit. Turkish art was fast declining in its course, and now moved only by the force of its fall.

EDWIN F. REYNOLDS.

(*To be continued.*)



## Notes of the Month.

*Domestic Architecture—Morris Tapestry—Town Planning—Water-colour Sketches—  
A Decorative Panel—On Gardens—Architecture at the Royal Academy.*



LAS! we are in danger of losing our one only ewe lamb. Our reputation in domestic architecture, on which we have been wont to pride ourselves, is being taken away. This architecture, whose tradition has never been broken, is enshrined in the most pleasant spaces of the earth—in sweet dainty gardens with their flowers and lawns and paths, lying out on high uplands where lazy sheep wander, over which great cloud argosies float slowly, dragging lingering shadows over the hills, nestling in the shadowy valleys; in the midst of trees, by the soft murmur of still waters also, it has been planted and taken deep root like the English oak. This availeth nothing before progress!

"O cruelty  
To steal my Basil-pot away from me!"

Probably we have many misconceptions about ourselves which it is instructive to have cleared away.

A writer in *The Architectural Record*, New York, criticising our special issue—which it will be remembered was devoted to domestic architecture—pines for variety, and complains of our "lack of rational development." He has a reason why there is less variety in English than in American suburban buildings—"for our requirements and general conditions are so much broader and more far-reaching." What is meant is not very clear, but he goes on: "American climatic conditions alone are so varied as to create an endless variety of problems for the architect not to be found in any other country." He infers from this that their architecture is more vital, more varied, more successful. More varied we may admit, but we do not necessarily place much value on this quality. It is also suggested that the rush, the hurry, the bustle of American life are inspiring to good design. It may be so, but it has always seemed to us that the quietness, the repose for which in our domestic work we strive, is not to be caught in this way. Rather we find it in a thoughtful leisure where it grows up like a flower-bloom. "It is in our domestic work," we quote again, "that the development of our architecture is most noticeable." We should have thought otherwise. The best of the public work in America, as we are showing in these pages, is marked by a restraint,

a scholarship, a feeling for design, lacking to a great extent in the domestic work. Of course there is a form of development of which ostentation and affectation are the parents. We can never dream of rivalling the originality of "a director of men" who is also a "cultivated gentleman." This "gentleman" had the ceiling of his smoke-room raftered, from which he hung by invisible wires a flight of wild geese. To this height we cannot rise.

Our critic continues in his curious American diction: "One strangely fails to find any very marked departure from the type which was established in England with the early development of the modern house as we know it." What does he want? Must we turn our rooms away from the sun and place the kitchen on the forecourt? We have added a few conveniences, he admits, but our plans are extremely inconvenient from an American point of view. As if we tried to plan to suit that ideal! We do not intend to institute comparisons between the two kinds of planning, in many ways as different as night and day; but we may say in passing that the axial method adopted so much by American architects, while being eminently suitable for great houses, is not so for small ones, as vistas, to obtain their full effect, require length. In the small house an element of unexpectedness is a chief charm which the terribly clear planning of the more formal method destroys.

The value of the whole criticism from which these few extracts are taken may be gauged by the following quotation, with which we bring to a period this note: "While the Englishman is content to be a careful and intelligent follower of approved things and methods in all branches of mental activity, not excepting architecture, the American wants more and more to be a leader." Whither, we wonder?



WE had the pleasure of seeing a few days ago some of the Merton Abbey tapestries at the showrooms of Morris & Co., in Oxford Street. Also, what is extremely interesting, a small Arras loom is shown working. It will be remembered that Morris revived this almost forgotten art. In one of his letters, dated April 5,

1893, he writes:—"It may interest you to know that I wove a piece of ornament with my own hands, the chief merit of which, I take it, lies in the fact that I learned the art of doing it with no other help than what I could get from a very little eighteenth-century book, one of the series of 'Arts et Métiers' published by the Government." Beyond this Morris had nothing to guide him, except some drawings of looms in old books. He visited the "Gobelins" in Normandy to study its mechanism, where the loom is still in work copying oil pictures.

The letter quoted above refers to Morris's first piece of tapestry, composed of foliage and birds, which was commenced in May 1879. But it was not till 1881 that an attempt was made to weave a figure-design, when a piece called "The Goose Girl" was woven from a cartoon by Mr. Walter Crane.

From this time most of the tapestries, as far as the figures were concerned, were designed by Sir Edward Burne-Jones, the ornamental borders, flowers, and accessories being arranged by Morris, and afterwards by Mr. S. H. Searle. Morris, however, designed himself one figure-piece, called "The Orchard," which consists of four figures standing under fruit trees and bearing a long, horizontal scroll. Dainty flowers spring about the feet of the figures. This design does not possess the suavity of later designs.

The specimens at present exhibited are: "The Passing of Venus," by Burne-Jones; "The Chace," Heywood Sumner; "An Allegory," by Byam Shaw; and "Primavera," after Botticelli; besides some smaller pieces.

These give an idea of the scope of the collection. "Primavera" perhaps best of all gives an idea of the skill attained by the weavers trained by Morris.

The method of weaving arras is curious. It is done from the back, the worker seeing in a mirror, through the warp, "as in a glass darkly," how his work proceeds. Besides this difficulty, that of realising the effect of his work done from the back, there are many others. The picture is woven at right angles to its true position, standing figures, for example, lying horizontally during the process; and if the tapestry be a long one, the first woven portions are rolled out of sight, as was the case with "The Passing of Venus," which was actually on the loom for six years. It can be imagined these difficulties take some time to overcome. The warp consists of vertical linen threads placed closely together and fixed at the top and the bottom round rollers. On this warp the design is traced and fixed, and then the workers (sometimes there are several), sitting at the back with the cartoon placed behind them for reference,

proceed with bobbins having pointed ends and rolled with various colours of wool to weave to the lines of the design dimly figured on the warp. The bobbins flit through and through, and slowly the warp is hidden and loaded with forms of beauty. There is nothing mechanical in the work. The worker must be continually on the alert, changing his bobbins as a painter his colours, working gradations in flesh tints, in draperies, laboriously building up his figures of man and beast, of flower and tree, to a perfect whole. It would be a great pity if this art were allowed to die out, the results of which nothing can replace. For a covering for walls, as a background to a stately manner of living, nothing could be finer or more beautiful. On a wall they have a wonderfully rich effect, and although often full of bright colours, sometimes more gorgeous than the east, never cease to lose their decorative quality.

"The Passing of Venus" is a large tapestry, measuring twenty feet in length and nine feet high, and, as we mentioned above, was six years in the weaving (1901-1907). Venus is shown seated in an aerial car, poised above the ground by wings, drawn by doves which are harnessed to the car by silken threads. Love stands in the centre, drawing his bow to shoot into a bevy of maidens standing under a canopy in attitudes expressing half reluctance, half tumultuous wishes. Maidens already overcome lie behind the shooter among the flowers. The glory of the colour, the fair draped figures, the trees, the flowers, the dignified movement of the whole composition, make it something like a triumph. Still more when it is considered that it was made from a small and slight water-colour sketch by Burne-Jones—all the accessories, the fine trees in the background, the flowers, were arranged by Mr. S. H. Searle. It must be understood that the actual weaver is responsible for the colour, selecting and choosing as he thinks fit.

"Comment des jeunes colombeaux  
En ung char qui fut riche et beaux  
Maintenant Venus en lost d'Amours  
Pour lui faire hatif secours."

"Primavera," after the picture of Botticelli in Florence, is perhaps more wonderful as a technical triumph. The picture is familiar to us all, and perhaps nothing more lovely exists in the whole range of painting. Its sweet graciousness has been wonderfully reproduced in the tapestry. The rendering of the thin draperies scarcely hiding the lithe forms of the Graces, showing the warm flesh and hiding no exquisite contour of limb and body, is almost perfect. Not less successful is the figure of Spring clad in less diaphanous draperies, or the quick movement of the flower-laden maidens sheltering from the breath of the spring "Zephyr." Trees in bloom, and a lawn pied with all lovely



TAPESTRY: "THE CHACE." DESIGNED BY HEYWOOD SUMNER.

flowers, are no less marvellously woven. This tapestry has been reproduced twice, in 1895 and again in 1896. It should be said in passing there is no easy method for the second reproduction—the same laborious process has to be gone through again.

Mr. Heywood Sumner's design, "The Chace," is in quite a different kind. The centre part is taken up with two great tree-trunks spreading out at the top in foliage. Huntsmen and hounds pursue a bounding hart; a small satyr piping lies half concealed under a bush at the side of a pond. To render the trunks interesting was no easy task, but it has been done, and that well. The border to the tapestry, representing incidents of the chase, dog and cat, cat and bird, &c., is curiously full of life, yet without transgressing the limits of the material.

An allegorical design called "The Blindfolding of Truth," designed by Byam Shaw, is entirely a figure-piece. Truth, a maiden, is shown despoiled of her clothes, bound, screened by draperies which are held up by court ladies. Retainers wink and whisper. An aged fool and a little boy keep alight the flame of truth. The owl, as the bird of wisdom, is perched on the fool's shoulder, constrained thereto by a cord. The rendering of these figures,

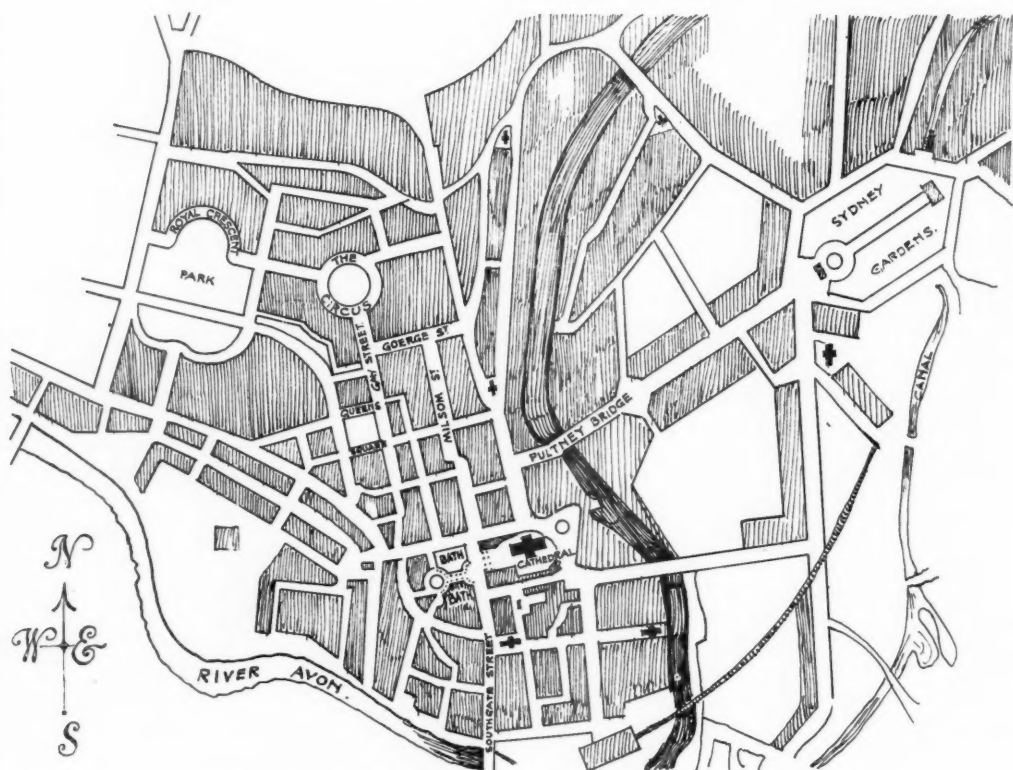
the flesh colour of Truth, the rich cloths, the jewellery, are all vividly rendered. Some smaller single-figure pieces, designed by Burne-Jones, make up what is one of the most interesting exhibitions in London.



It is a strange fact that we, in spite of a splendid tradition, should limp so lamentably behind America in matters of town planning. In that country there seems to be a healthy rivalry between cities into which even merchants enter to make

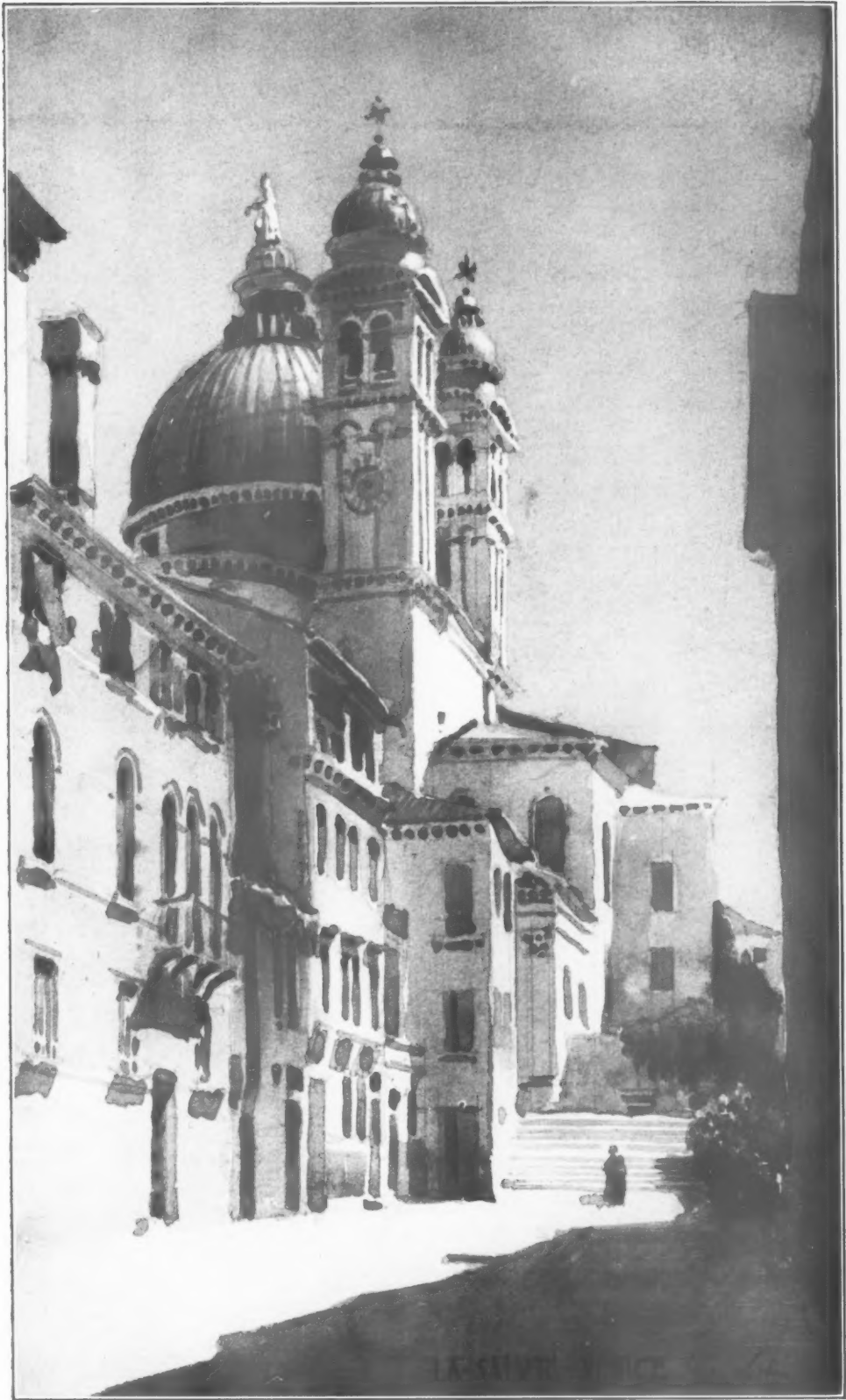
them beautiful, and every day Civic Commissions are being formed. In this, of course, America is not without a tradition, and the fine plan made by l'Enfant in 1791 for Washington is a good setting-out place. The more recent town plans are divided into squares, which while providing vistas are not peculiarly interesting. It is after all only a utilitarian arrangement; and, of course, a vista without its proper heightening in some consciously planned structure, or happy adaptation of some natural feature, has no peculiar merit.

Radiating streets with culminations in grand edifices, wide avenues with oases of park and



*Block Plan of the City of Bath.*





FROM THE WATER-COLOUR SKETCH BY LESLIE WILKINSON.



green, vistas leading the eye pleasantly along serried rows of pillars, range on range, wide, simple, and spacious façades, restrained and dignified buildings to some great point, and preserving through it all a sobriety devoid of "busie triflings," are things to be striven after.

It may be of interest here to print a paragraph from the "Parentalia," wherein is described Wren's plan for laying out the City of London. The first part, indeed, refers to an earlier period, to the advent of I. Jones and Palladianism, but it is thought best to give the extract in full.

Critical Review  
of the buildings  
of London.

"Towards the End of James I.'s  
Reign, and in the Beginning of  
his Son's, Taste in Architecture  
made a bold step from Italy to

England at once, and scarce staid a Moment to visit France by the Way. From the most profound Ignorance in Architecture, the most consummate Night of Knowledge, Inigo Jones started up, a Prodigy of Art, and vied even with his Master Palladio himself. From so glorious an Out-set, there was not any Excellency that we might not have hoped to obtain; Britain had a reasonable Prospect to rival Italy, and foil every Nation in Europe beside. But in the midst of these sanguine Expectations, the fatal Civil-war commenc'd, and all the Arts and Sciences were immediately laid aside, as no Way concern'd in the Quarrel. What follow'd was all Darkness and Obscurity, and 'tis even a Wonder they left us a Monument of the Beauty, 'twas so agreeable to their Natures to destroy.

"Wren was the next Genius that arose, to awake the Spirit of Science, and kindle in his Country a Love for that Science which had been so long neglected; during his Time a most melancholy Opportunity offer'd for Art to exert itself, in the most extraordinary Manner; but the Calamities of the present Circumstance were so great and numerous, that the Pleas of Elegancy and Beauty could not be heard; and Necessity and Convenience took Place of Harmony and Magnificence.

"What I mean is this; The Fire of London, furnish'd the most perfect Occasion that can ever happen in any City, to rebuild it with Pomp and Regularity; this, Wren foresaw, and, as we are told, offer'd a Scheme for that Purpose, which would have made it the Wonder of the World.

"He propos'd to have laid out one large Street from Aldgate to Temple-bar, in the Middle of which was to have been a large Square, capable of containing the new Church of St. Paul's, with a proper Distance for the View all round it; whereby that huge Building would not have been coop'd up, as it is at present, in such a Manner, as no where to be seen to Advantage at all; but would have had a long and ample Vista at each End, to

have reconcil'd it to a proper Point of View, and gave it one great Benefit, which, in all probability, it must now want for ever. He further propos'd to rebuild all the Parish Churches in such a Manner as to be seen at the end of every Vista of Houses, and dispers'd in such Distances from each other, as to appear neither too thick, nor thin in Prospect; but give a proper heightening to the whole Bulk of the City, as it fill'd the Landscape. Lastly, he propos'd to build all the Houses uniform, and supported on a Piazza, like that of Covent-Garden: and, by the Water-side, from the Bridge to the Temple, he had plan'd a long and broad Wharf, or Key, where he design'd to have rang'd all the Halls that belong to the several Companies of the City, with proper Warehouses for Merchants, between to vary the Edifices, and make it at once one of the most beautiful, and most useful Ranges of Structure in the World.—But the Hurry of Rebuilding, and the Disputes about Property, prevented this glorious scheme from taking Place."

There will always be reasons why improvements should not be inaugurated—always until they are made, and every year adds immensely to the cost. To have made London the most magnificent city in the world at the end of the seventeenth century would have cost a mere fraction of what it requires to make it a livable place at the beginning of the twentieth.

So difficulties increase, and day by day expediency puts off making any drastic change.

However, it is only a question of time, and in the future it is likely that town planning will be an important part of the architect's work.

The increasing growth in appreciation of architecture by the public will suggest the formation of Civic Commissions to control the building of our streets. Some control will have to be exercised by the municipality, not in any æsthetic sense at first, but in the direction of restrictions of the height of buildings in order to obtain continuity—this of course does not imply uniformity or monotony, for within definite bounds there is the possibility of an infinite variety. Wordsworth did not find the fourteen-line sonnet with its strict rhymes an unworthy vehicle of his thought or a restriction to his imagination.

"Scorn not the sonnet; critic!"

Among architects there must be unanimity, obedience to some fixed set of rules. Great architects have bent to them, so must we if there is to arise a civic architecture worthy of the name. For it is not individual buildings that can make a street noble or grand, but range on range of them planned to one definite end, and that not the glorification of the individual, but of the community. Many architects have used their energies

to the completion of a single building, as St. Peter's, as the Louvre, without any incongruity; architects have continued great schemes of building without any resulting discord, witness Greenwich Hospital. And until we have learnt restraint and self-sacrifice in our architecture we can hope to make little advance. It may be said in passing that it does not seem incompatible with the expression of individuality or temperament, judging from classic examples, to submit to restraint. On a small scale one might point to many a Georgian street with buildings of one height, appealing as a unity to the passer-by, yet preserving, with charming conceits of design, an idiosyncrasy for every dwelling.

Bath in a more urban way possesses many beautiful streets, planned with restraint and dignity—which very qualities seem, in the eyes of the Corporation, to be equivalent to uninteresting design.

The plan shows the position of the Crescent, the Circus, excellent devices in planning and most fitting to display the forms and dignity of architecture. Bath Street, whose destruction is proposed, can be seen situated close to the cathedral.

Mr. Speaight's scheme for the improvement of the Horse Guards Parade has been unconditionally rejected by Mr. Harcourt. With some aspects of the proposed rearrangement we are not altogether in sympathy; but to the main idea—the principle of effecting an improvement to the present shapeless condition of the parade ground—we give our entire support. In many ways the scheme, which owes something of its ability to Mr. Mallows, is a fine one, although marred in places by pettiness, and was certainly worthy of consideration. The treatment of the straight canal formed on the axis of the entrance from Whitehall is lacking in breadth in its details, and would have required reconstruction.

We do not deny that the park and pond is a pleasant place, but we believe it would not lose in pleasantness by the proposed alteration, while it certainly would immensely improve the parade, and the effect on entering it from Whitehall would be splendid.

This is another aspect of town planning—the laying out of piazzas, of canals, trees, and lawns. Only in the last years of the eighteenth and the barren days of the nineteenth centuries did the laying-out of ground slip out of the province of the architect and come into that of the landscape gardener, of whom "Capability Brown" is the type, whose progeny have disfigured every park in London and destroyed half the gardens in England. Some attempt has been made to recapture this province, and in the country with great success, where invariably the architect's advice is sought in the

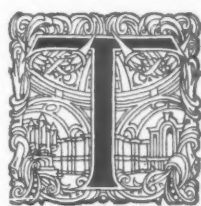
lay-out of the garden. But in towns the squares and gardens are given over to the landscape gardener, that lover of exotics, that awful inventor of the meandering path that has no definite aim, that barbaric patchworker of lawns, who, wherever he can, contrives an irregular pool of water, stagnant and dirty, unkempt and decorated round its borders with refuse of old stone and brick taken from the housebreaker's yard. This sort of design is typical of a great deal of our building—a perverted taste for what is called picturesque is the patron and the extoller of it.

Picturesqueness is an accidental quality, a gift of Time, who in his fulness can afford to drop it here and there. With conscious design it has little to do.

To the development of civic ideals in architecture is necessary, unanimity among architects, and on the part of the public, appreciation. Palladianism offers to the architect that unanimity which alone can make street architecture other than the hap-hazard thing it is at present. To adopt Palladian architecture means, among other things, working in a certain restraint. This architecture to Goethe was "frozen music," which is perhaps the finest simile ever made about it.

Which of us has not felt, sitting under a great dome hung cloudlike over us, as if great and solemn harmonies were here crystallised, as if the light and buoyant air, heavily laden with sound pregnant with passion, its joys and sorrows, took a visible form and hung there an eternal witness to the music! Palladio's churches in Venice, by the calm order of their arrangement, by the great Corinthian pillars set steadfastly under the wide soaring of the vaults, by their absolute simplicity, fill the mind with thoughts of divine harmonies turned into stone.

Fine building will always resemble this—a slow and solemn music.



HE water-colour drawings of the churches of Santa Maria in Campitelli in Rome, which forms our frontispiece, and of Santa Maria della Salute in Venice, formed part of the work of Mr. Leslie Wilkinson with which he gained

the "Arthur Cates" prize.

An unfamiliar aspect of the Church of Our Lady of Safety is shown in the latter, which more than any other building dominates Venice. It is nearly as well known to us as St. Paul's from the paintings of Canaletto and Guardi.

Standing sentry almost at the head of the Grand Canal, its splendid site, its pyramidal form, leading the eye from the small dome over

the choir, set between campanili, up to the great dome, the great curled scrolls, crowned with statues, joining the octagonal drum to the outer walls, the interest of the details, impress and delight architects as they have done painters.

In plan the church is an octagon with a choir projecting outwards capped with a small dome. Eight piers, with attached pillars of the Corinthian order which carry the entablature at the springing of the drum, joined by arches to one another and the outer walls, carry it, which in its lowest stage is octagonal. This disposition of the ground plan obviates the distortion caused by winding arches.

It was built by Baldassare Longhena, 1631-56, as a memorial on the cessation of the plague, and for its size is one of the most beautiful of churches built in any age.

The Roman church, Santa Maria in Campitelli, was erected by Rainaldi in 1665 on the site of an earlier church. A view typical of the smaller Roman churches is shown in the drawing—broken

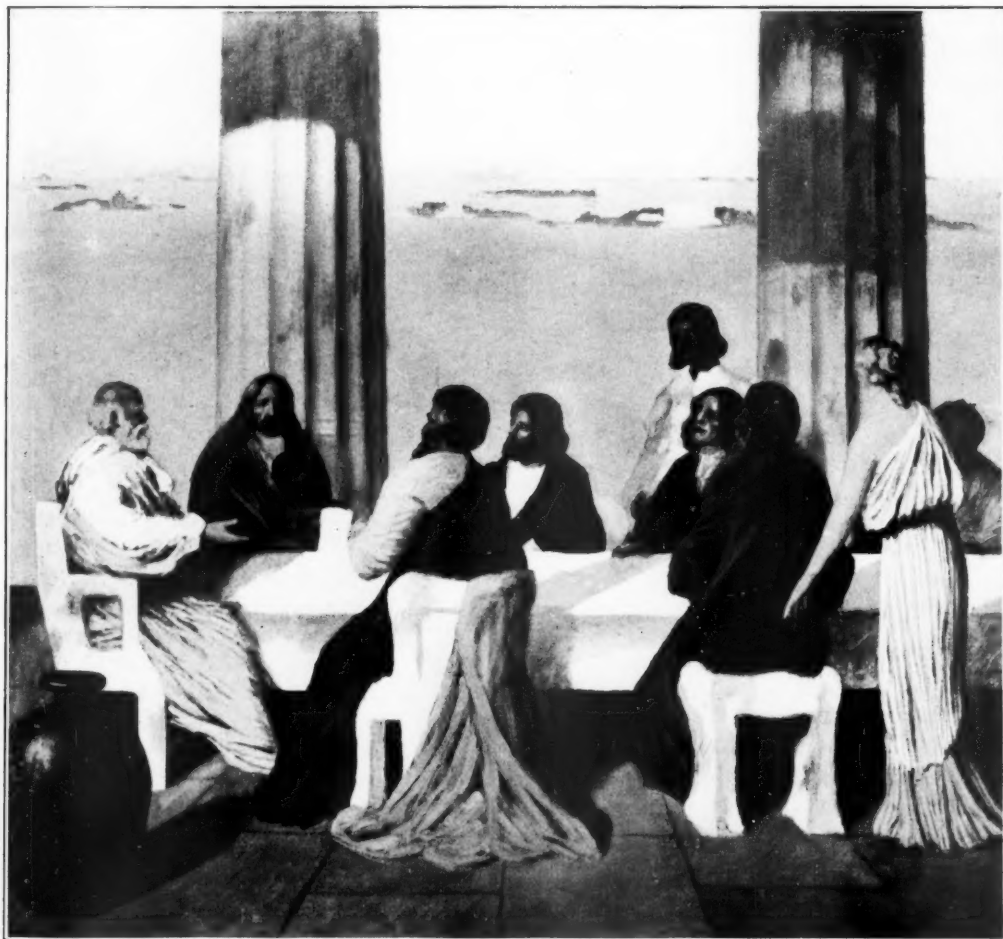
pediments in perspective, the simple brick-and-tile campanile, with the curious six-hour clock, are very interesting.



THE Symposium of Socrates, the subject of Mr. G. G. Anderson's panel (about three feet square), is placed over the dining-room mantelpiece in the house of Mr. Alexander Cross, M.P. Its intention was to mark the fireplace.

Against the rather pale tone of the woodwork it shows out a vivid piece of colour and light, and has succeeded remarkably well as a decoration. Imagination and feeling have visualised in a splendid way a scene from Greek life with all its vivid colour and setting.

Atmospheric effect is part of the charm of the picture. The wide expanse of blue sea dotted with the purple islands, the burning motionless sky hanging over it, the vast distance and the



THE SYMPOSIUM OF SOCRATES. DECORATIVE PANEL BY G. G. ANDERSON.

contrast between the cool foreground with its fluted marble pillars streaked with light and shade, the pure bright colours of the figures, and the burning waters of the Egean, are excellently painted. The balance of the whole composition is carefully adjusted, the grouping of the figures nicely arranged to give one an idea of completeness.

The Academy picture whose setting is Greek architecture is usually a cold, lifeless rendering of details, perhaps archæologically correct, but all the life taken out of them; all the gracious bloom is lost, and the real qualities of Greek landscape—its translucent atmosphere, its light and warmth—are rarely rendered. These best qualities are caught and made vivid in this small panel.

There can be no doubt as to the effectiveness of this kind of decoration in a room. Set in panelling and framed up as part of it, it has an aim very often lacking in pictures hung at random, and serves to heighten the effect of the more architectural decorations.



OR, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come."

Nature is a child again, with its million years, remembering nothing. Almost in a night has spring come—a night without frost—and then miraculously a dainty garment of green is laid upon the trees, the hedges. The earth begins to bedeck herself with flowers, one by one, as loath to display all her wealth at once. Like some of the glory stolen from the setting sun, almond-blossom breaks into pale flames against the sky—a bright harbinger of the gay procession to follow quickly. The delicate flame of the almond is scarcely quenched before a pale bloom, multitudinous like the stars, fills the orchard, as if the "Milky Way" had fallen before the earth and had touched the fruit-trees with its stars. How warm and inviting in the sunshine! And the lark from Heaven's gate calls one forth! The fresh, balmy air is laden with the scent of the earth and flowers, with the songs of birds, enfolding one in exquisite sensations. "For, lo, the winter is past!" What a pleasant time is spring! The blood moves in bounds like a young hart; ardour and enthusiasm are renewed as one wakens fresh like a child to the wonder of the earth as it opens its treasure-house of flowers.

The lawn is never more beautiful, more green; some vivifying influence is at work at the roots, and the sun above completes the work. Smooth-

shaven are Milton's words to describe what is one of the chief glories of our gardens, soft to the foot and exquisite to the sight with its soft markings. At one end the terrace is raised up a few steps, forming a platform on which the house stands. Ruddy brick walls stand unveiled; fragile, delicate creepers with tiny bourgeons extend their fingers over the brickwork, to cover it completely in a little while in a network of leaves and blossoms and fruit of all colours. A russet wall of ancient brick running down by the side of the lawn to a stream which flows lazily past is planted with fruit-trees, whose branches, trained in horizontal lines or spread out tapering in a figure like a lady's fan, are tipped in a hundred places with bloom. Fresh green buds are ready to swell out in a little while when the sun shines into a fuller life, anon to bear the golden fruit of apple and peach, pear and plum, luscious and warm, as if the very sunbeams had wedded the trees and given birth to these lovely offspring.

Through an archway in the wall into a flower garden, where everything gives promise of delights to come. The box-edging is sprouting with fresh green. Daffodillies wave about in the breeze, Dolly-cups, pheasant's-eyes, jonquils, dance together, waving their delicate fragile garments of gold and white, turning their sweet bells to the sun, and ringing out sweet melodies of smell. Lowly flowers peep timidly out of the dark ground, afraid awhile to trust the fickle sunshine, to brave the wind and rain, preferring rather to fondle close to the warm breast of their mother earth.

Straight and formal gravel paths, very pleasant to walk on, laid between the box-edging, divide the flower-beds into dark-bordered squares. Fair and straight and clean, like an arrow, passes the centre path to its butt—a round clearing where a sun-dial is set. "I count only the hours that are serene" is written in Latin round the dial. An old motto, yet there is none more pleasant, more suggestive of pleasant things. What memories does it not revive of sunny hours spent among gardens and flowers, under laden fruit-trees, by standing pools through the hot noon-tide, of summer breezes laden with the songs of birds, the hum of insects, burdened with heavy, sleepy odours, sweeter than the spices of Ind—musk and briar and eglantine! But that is not yet.

Sun and shower follow one another in quick succession; fresh winds career over the land, through the valleys, on the hill-tops, in a wild exuberance of joy. All nature responds; the trees feel its magic in every limb, waving about in a wild abandon; the earth puts on its April face of smiles and tears. Living things leap out of lassitude into the sun and rain full of new hopes and fears and desires.





ALTHOUGH there is no great excellence in the draughting of the designs exhibited at the Royal Academy, no fine drawing of the kind that gives pleasure to the architect, there is a certain unanimity in the choice of style. The whole exhibit may be roughly divided into three groups—public, ecclesiastical, and domestic buildings. In two of these groups the Renaissance tradition may be said to be generally accepted, and although in many cases the knowledge of this really exigent style is ill-assimilated and is often uninspired by any real feeling for design, it is a hopeful sign. The church designs are in various phases of the Gothic style, and will be noticed later. Perhaps the most striking in the first division is Mr. A. Gilbert Scott's design for the Glamorgan County Hall. Plans are not given, and the intention of this article is only to consider exteriors. This design consists of five bays formed by coupled rusticated Doric pillars on a high basement of two storeys, and finished with a broadly-treated attic. The range of pillars forms a deep portico ceiled with a vault, and by the wide spacing of the coupled columns gains a rare character of originality. Although curiously reminiscent of Sanmichele, it shows vigour of thought and restraint in a great degree. There seems no valid reason why the cornice should have been left destitute of its crowning member.

For the same building another able design is that of Mr. Frank Atkinson, who has chosen a more stern Roman manner for his work with complete success. Mr. Reginald Blomfield's drawing of the London and County Bank, Chelsea, is of a quiet and pleasant Georgian building in brick and stone, with a slate roof, very simple and well proportioned. Somewhat in a similar kind is Professor Reilly's Students' Union for the University of Liverpool. A range of pillars carries a balcony at the first floor, at which level is a range of high windows with shutters, over which is set in brickwork a row of round ones with a good cornice over. The effect is extremely graceful. A drawing of a façade in the Kingsway, by Mr. Lutyens, is also important. Fine proportions mark every part of this design, which is besides bold and vigorous in conception. There is in all these drawings one similar quality. However differently temperament dictates their design, they all possess a fine sense for proportion, which is perhaps the most important thing in architecture, and adds to scholarship what is necessary to make it vital. Several large designs are exposed for the County Hall, which do not make any appeal, in

spite of correct trappings of column, frieze, and cornice, because of the lack of this quality.

Mr. Gerald C. Horsley has a drawing of a proposed new building which is vigorous in style. A high edifice, it is well kept together, and finished with a fine cornice. Perhaps the weak part of the design is the arrangement of the windows immediately under it, which seem rather mixed up.

Two monuments entirely different in conception are shown. That to the late Cecil Rhodes, by Baker and Masey, is severe and of a type suitable to lie out on a rugged hill, but the conception is marred in our opinion by an obvious fault—that of the lack of point or centre. Instead of the centre being recessed it should have been brought forward and capped with a pediment. Pettiness also is shown in the arrangement of the steps, but for all that it is felt to possess, even as it is, elements of grandeur. Lanchester and Rickards's design for the Memorial to the Reformation at Geneva is more urbane in character. The plan of the lay-out—the oval sheet of water, the curved boundary, the steps leading to the base of the memorial itself—should have an excellent effect. But the apex or point of the whole design is much too small in scale and detail, and even with its elevation would scarcely be seen at all from the far side of the water. This design is shown in an admirable set of drawings.

It is interesting to see in the domestic work how much attention is paid to garden design. Two houses by Mr. Guy Dawber, with their gardens, are both pleasant and good examples of his work. Mr. Belcher's drawings, while they give a good idea of the gardens, leave one very much in doubt as to the houses themselves.

The new wing to Temple Dinsley, Herts, shows a well-proportioned brick front almost devoid of features save those of actual necessity—one or two pilasters, a cornice, and the windows; yet the effect is most pleasing. A flower garden is planted in front of it. Mr. Lutyens's other house is more original. Broken up in masses in a bold way, and with a fine garden design, it should make a splendid building.

Mr. Ernest Newton exhibits a detail drawing of the entrance to a Georgian house. The stone porch carrying a window with a balcony over it projects in front of a brick façade. Carefully designed and detailed, it makes a charming entrance.

Of Gothic work there is much that is indifferent, much that is bad. The best is shown by Mr. Temple Moore, whose drawings show work dignified and peaceful, and with an intuition of the Gothic spirit which strikes one very forcibly at the present time.



## Current Architecture.

### DUNKELD CATHEDRAL.



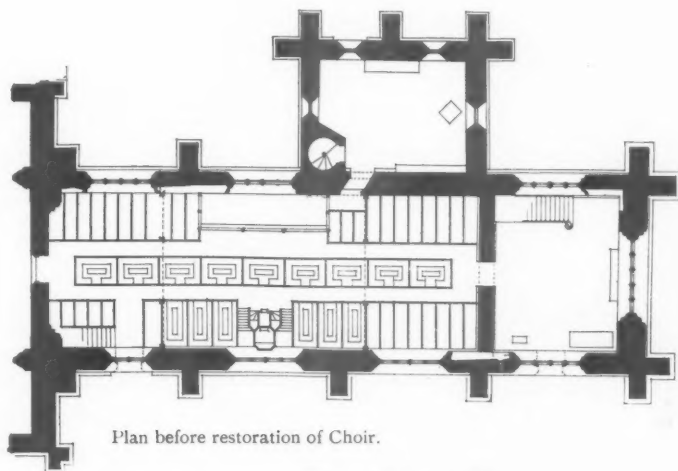
SOME publicity has lately been given in the Press to "Restorations." It was impossible at the time to get any authoritative statement as to how they should best be done; nor at present is there any unanimity of opinion on the subject. But

we are able at least to point to a restoration to which, it seems to us, no one can take exception. About a hundred years ago, in 1820, the choir of Dunkeld Cathedral was repaired. At a lower level than the original roof a new one was added, which fitted in a clumsy way against the east gable; it was finished on the inside with hideous plaster vaulting, jointed and coloured to represent stone. This vault was comparatively low, and destroyed

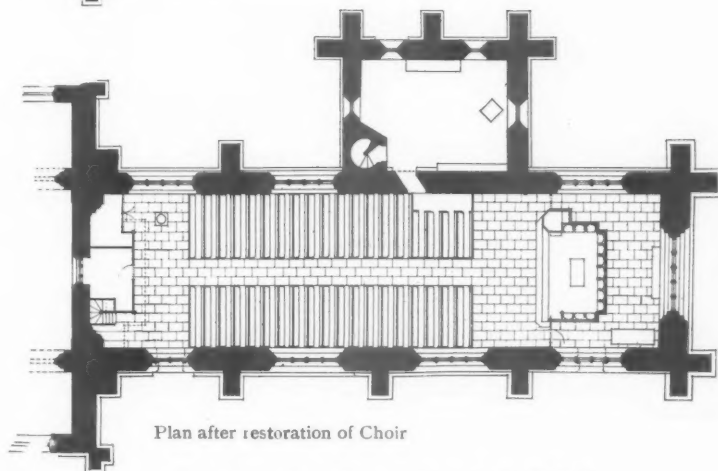
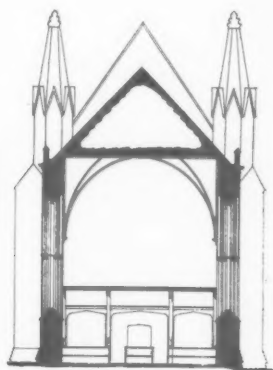
entirely the lofty proportion which must have belonged to the interior originally. At the same time to shorten the choir a thick wall was built parallel to the east end. On this and the west walls galleries were erected and the smaller area filled with box pews. Recently it was found that many of the old roof timbers were decayed so badly as to be beyond repair, and it was decided that a new roof was necessary.

At this juncture the late Sir Donald Currie stepped in and offered to bear the whole expense of putting on a new roof, removing partition walls and galleries, and reseating the choir.

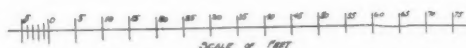
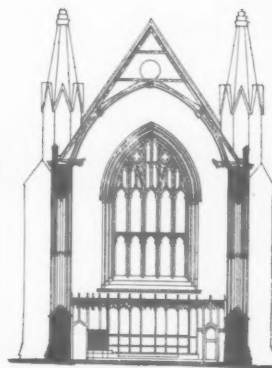
Nothing is known as to the form of the original roof, and the architects had only the outline of its pitch, shown against the gable, to guide them. This has been accepted, and the new roof is built to the same slope. Its construction is interesting,



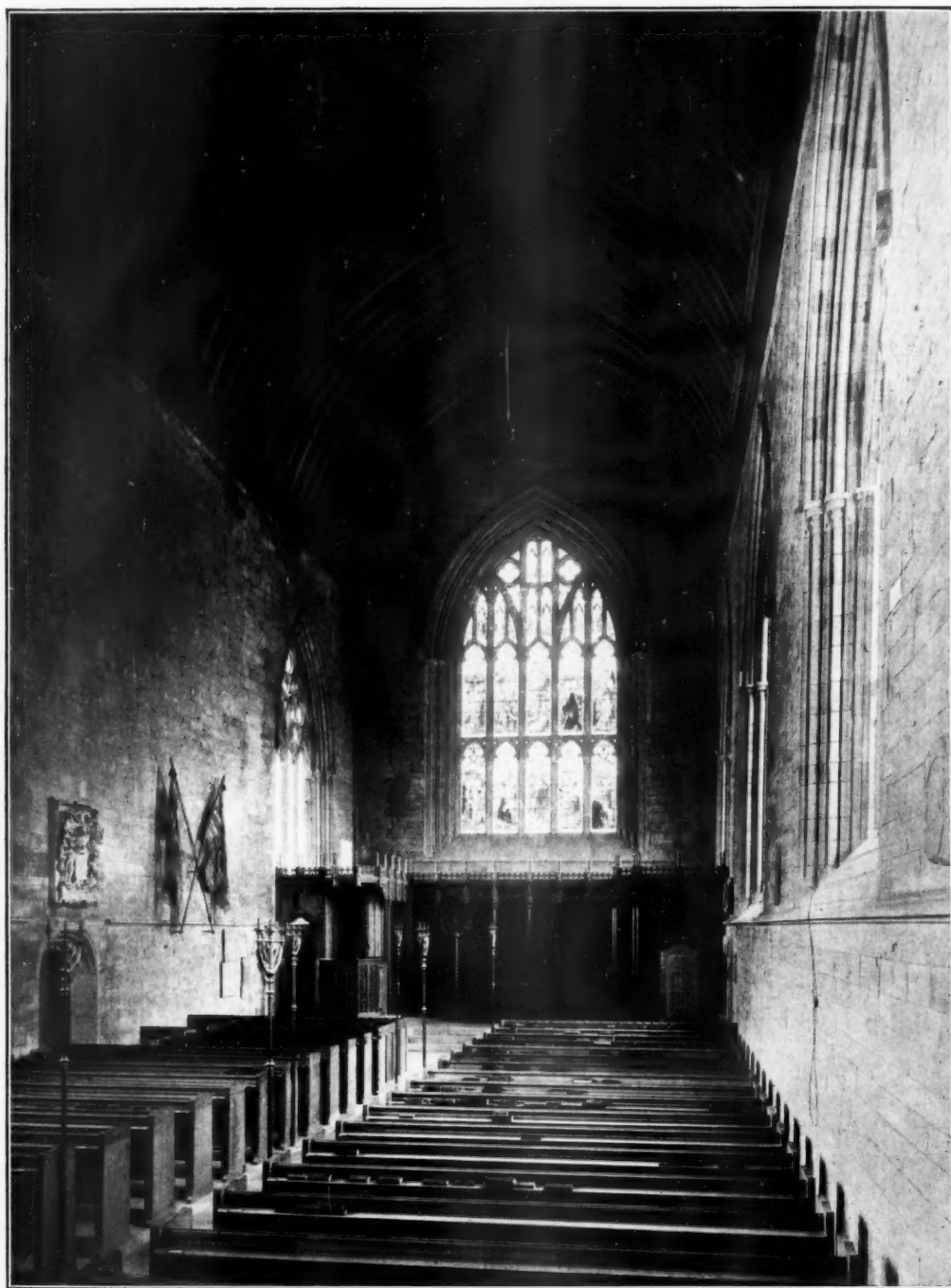
Plan before restoration of Choir.



Plan after restoration of Choir



DUNKELD CATHEDRAL.

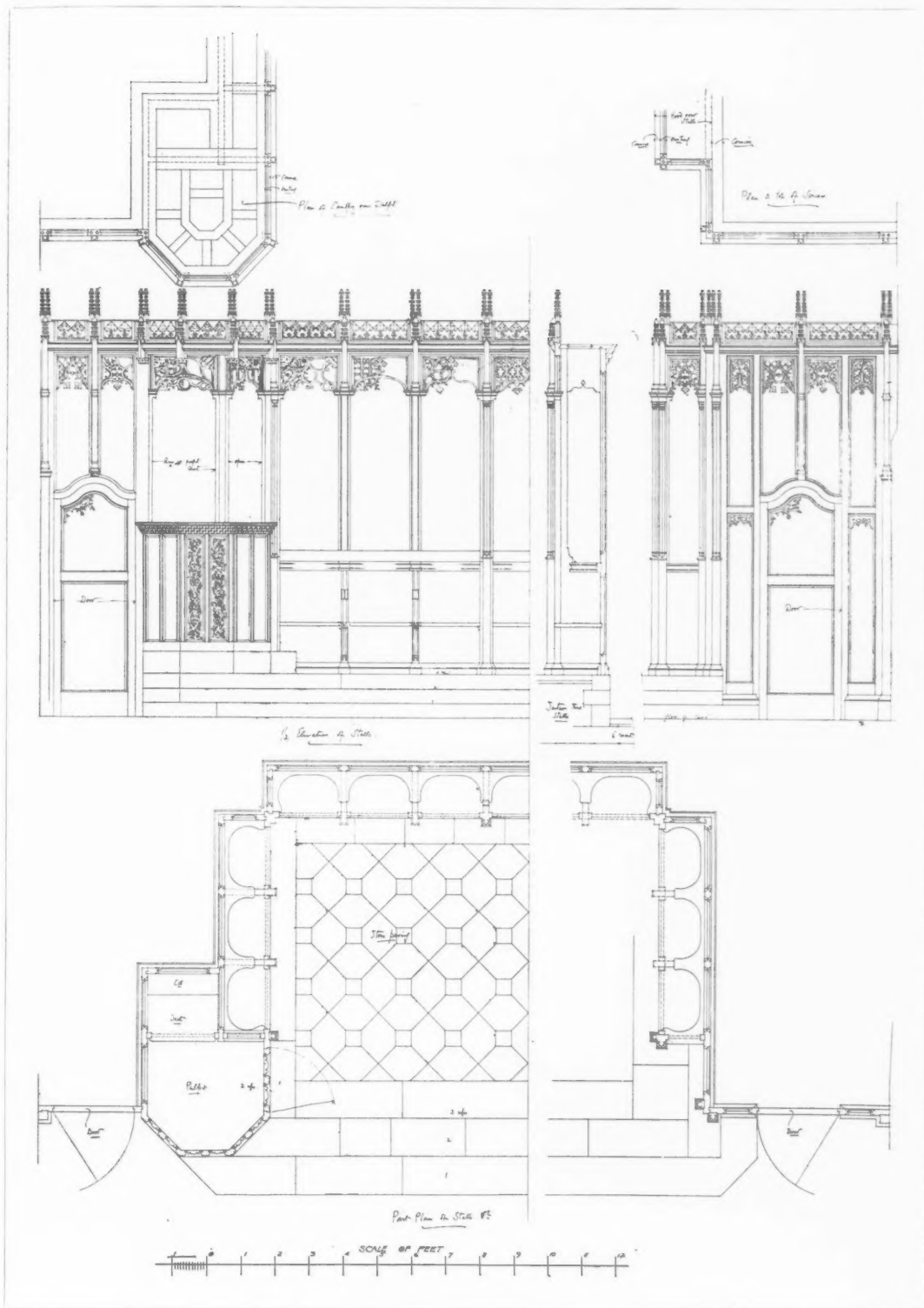
*Photo: C. Ellis.*

DUNKELD CATHEDRAL: VIEW OF CHOIR LOOKING EAST.

W. DUNN AND R. WATSON, ARCHITECTS.

the tie being placed high up to allow of the lofty proportion of the building being preserved. Of restoration beyond this there is little—removing plaster to expose beautiful walls of rubble or ashlar masonry, eking out damaged window

jambs, filling up dowel holes. A few small additions in the way of furnishings have been fitted up—an oaken pulpit, oak screen, and communion table towards the east with an ambulatory, and at the west a small gallery for the organ and



DUNKELD CATHEDRAL: DETAILS OF STALLS AND PULPIT.

W. DUNN AND R. WATSON, ARCHITECTS.

*Photos : C. Ellis*

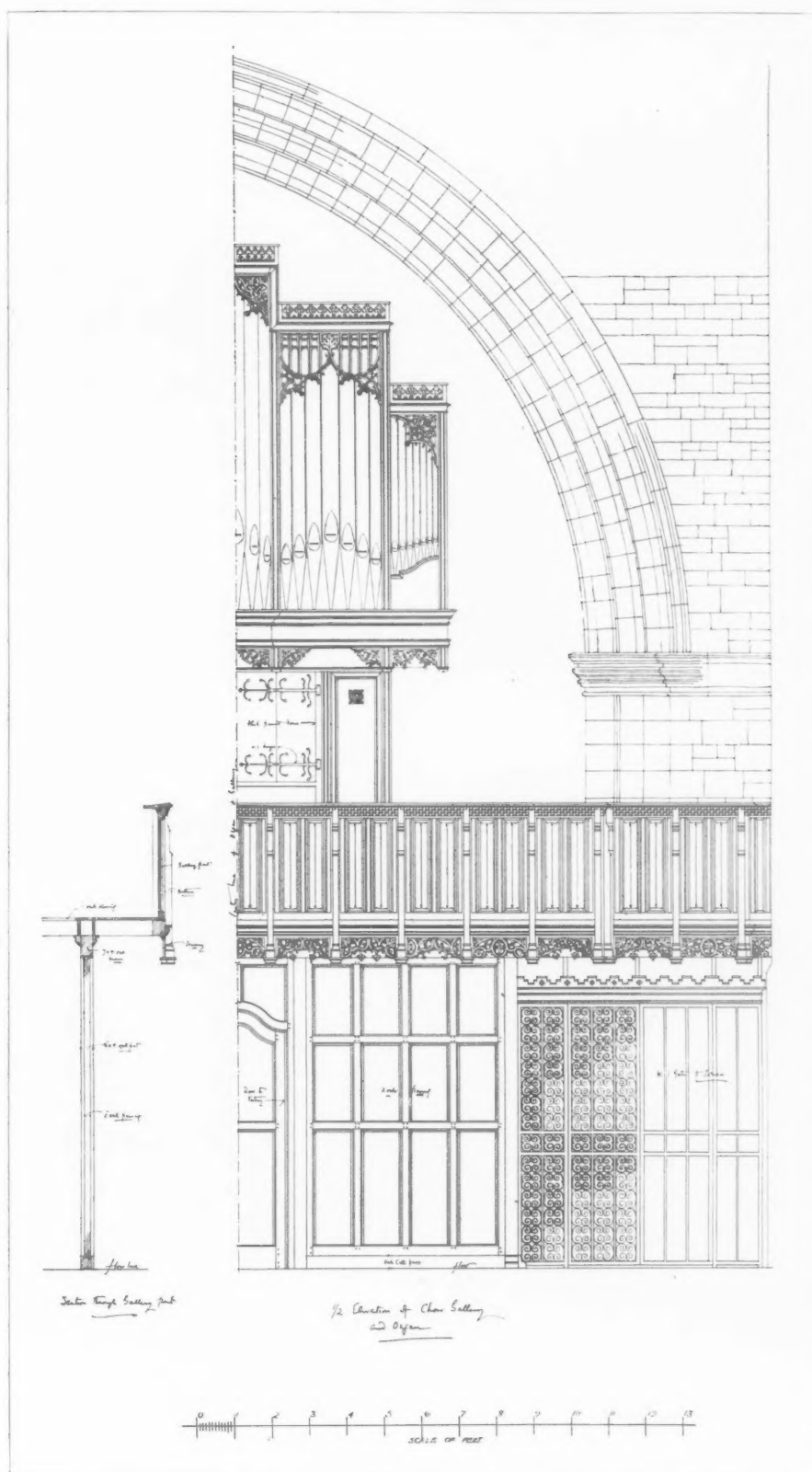
DUNKELD CATHEDRAL: WEST END OF CHOIR.

W. DUNN AND R. WATSON, ARCHITECTS.

choir, with a vestry underneath. The passages and the main body of the church are paved with old stones, but an oak wood-block floor was placed under the new pews and a heating system has been installed.

While a debt of gratitude is due by all Scots-

men to Sir Donald Currie for his timely and well-advised aid, there is much for which architects should be grateful—for the care with which this difficult work has been carried out, and for the loving-kindness expended on these old walls by the architects—Messrs. Dunn and Watson.



DUNKELD CATHEDRAL: DETAILS OF ORGAN GALLERY.

W. DUNN AND R. WATSON, ARCHITECTS.







DUNKELD CATHEDRAL : GENERAL VIEW FROM THE SOUTH-EAST.

Photo: C. Ellis

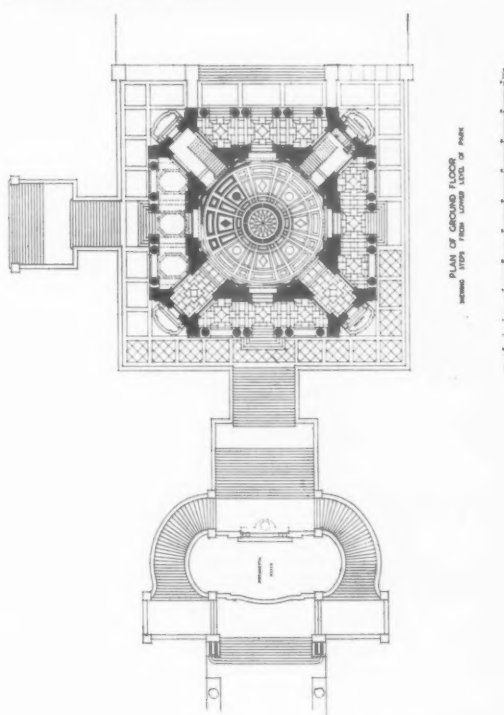
eight openings which light the cupola over the main hall, which is all finished with "stuc" plaster with white joints. The whole of the "stuc" work was carried out by Geo. Trollope & Sons and Colls & Sons, Ltd., London, with British workmen entirely. From the terrace to the belvedere is 118 ft., and to the top of the vane from the ground below the stairways 220 ft. A sheet of water is enclosed by the winding flights of steps, and the niche under the landing is designed to accommodate a fountain group. Drinking fountains are placed at the foot of the turrets. The large electrolier seen in the interior view and other electric fittings were made by Veritys, Ltd.

The lower hall is to be used as a museum, while the upper will be a lounge and reading-room.

Portland stone has been used for the main building; the steps, approaches, &c., are built of grey Cornish granite. Robin Hood, Greenmoor, and Hopton Wood stone have all been employed as paving and steps.

Among the other sub-contractors were James Freeman, Sons & Co., Ltd., Penryn, who supplied the Cornish granite; H. H. Martyn & Co., Ltd., Cheltenham, who executed the carving; Henry Hope & Sons, Ltd., Birmingham, who supplied the metal casements; and W. Richardson & Co., Darlington, who installed the heating system. The Waring and White Building Co., Ltd., were

the general contractors, and Mr. Thomas Gamage was clerk of the works.



THE ASHTON MEMORIAL, LANCASTER. PLAN.  
JOHN BELCHER, R.A., ARCHITECT.

*Photo: T. Lewis.*

THE ASHTON MEMORIAL, LANCASTER.  
JOHN BELCHER, R.A., ARCHITECT.

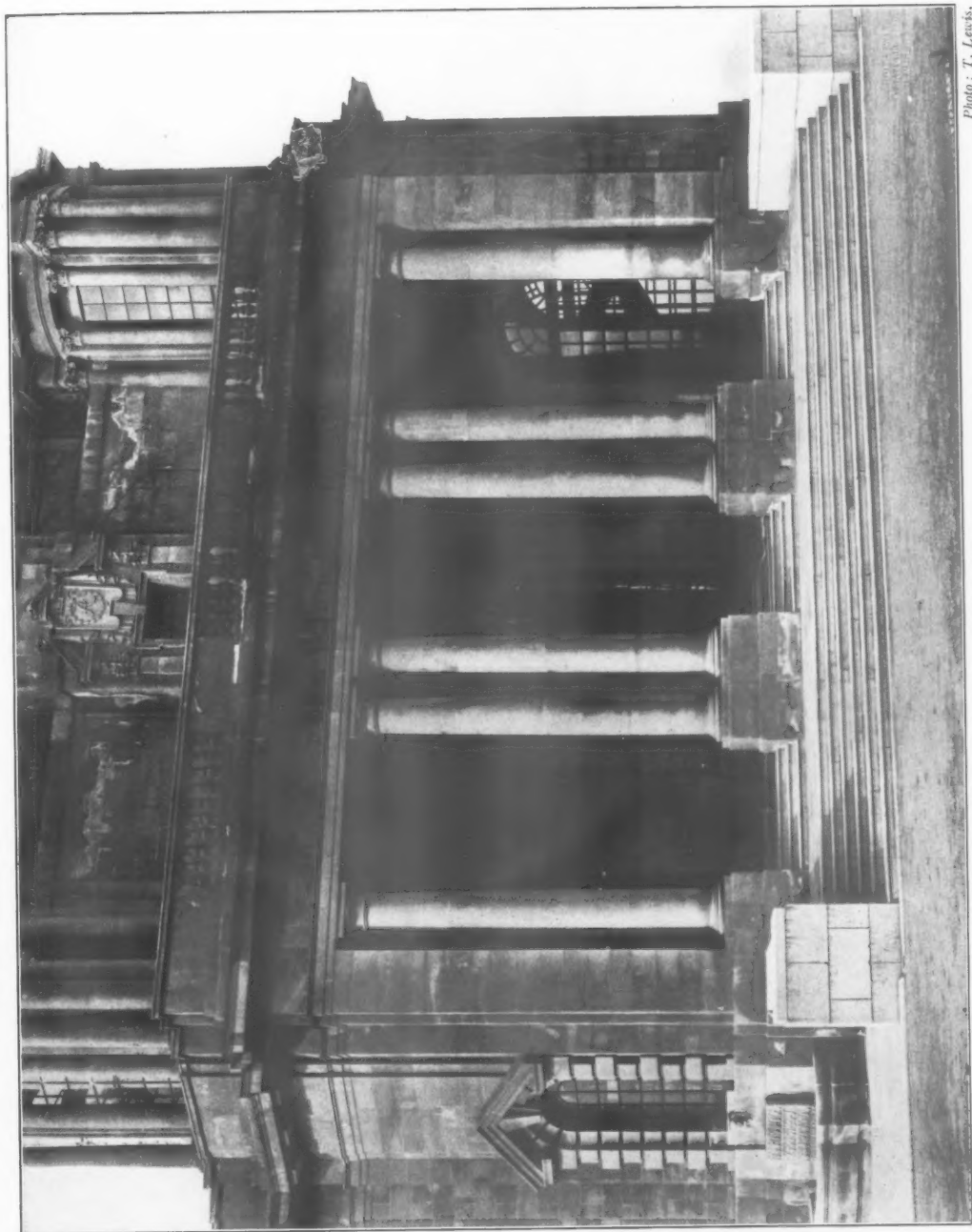
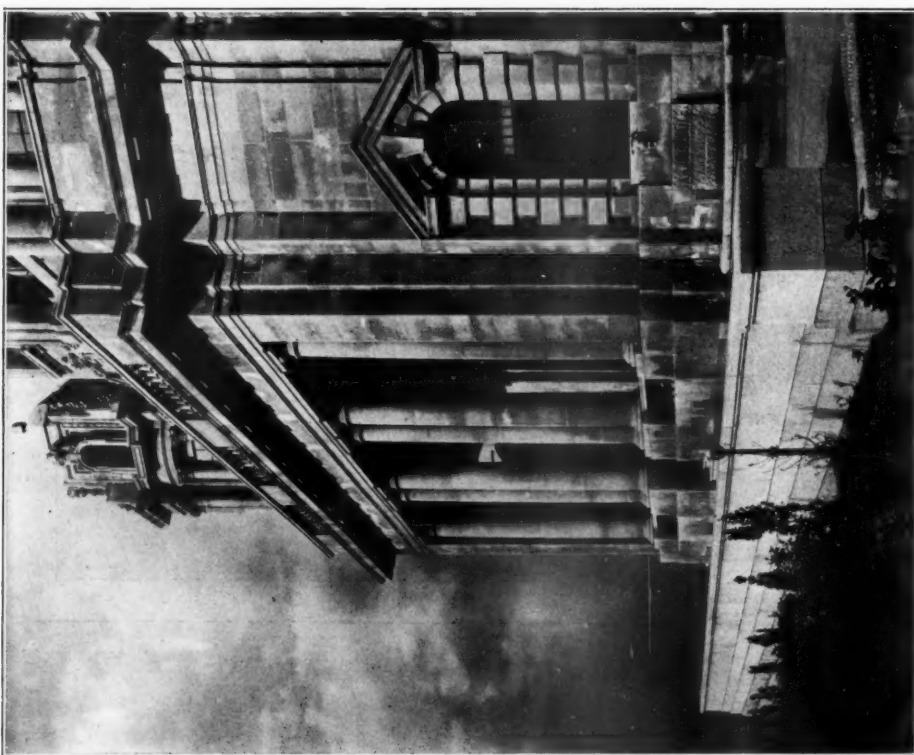


Photo: T. Lewis.

THE ASHTON MEMORIAL, LANCASTER: DETAIL OF ENTRANCE.  
JOHN BELCHER, R.A., ARCHITECT.



Side View.

THE ASHTON MEMORIAL, LANCASTER.  
JOHN BELCHER, R.A., ARCHITECT.

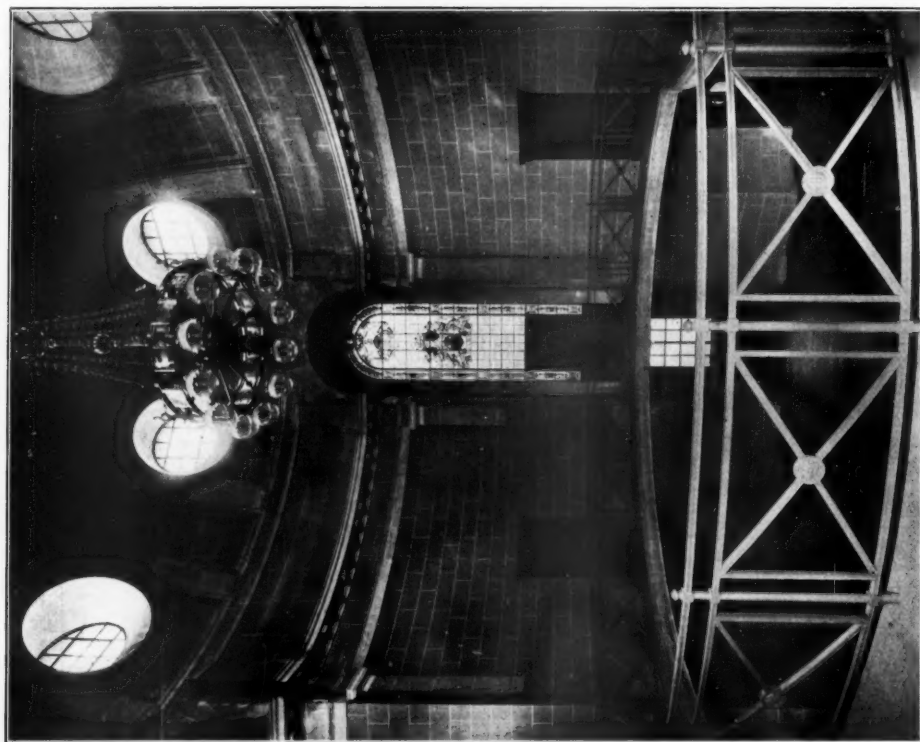


Photo: T. Lewis.

Detail of interior from the Gallery.



# Architecture in the United States.

## VI.—The Commercial Buildings.—The Banks—(Continued.)



TRUST companies do not ordinarily undertake the collection of drafts, while a large portion of their business is acting as trustees and executors under wills. Second, where good offices may be obtained at the back of the building, especially if for a national or a savings

bank, the type with all the clerks arranged in the centre, and the officers' rooms in direct connection with the working and the public spaces, and in easy communication with the directors' and waiting-rooms, is considered to be the best practical arrangement, as it saves a great many steps for the clerks, and consequently the bank's time, and is easier of supervision (Fig. 62, Type B). When the site is comparatively

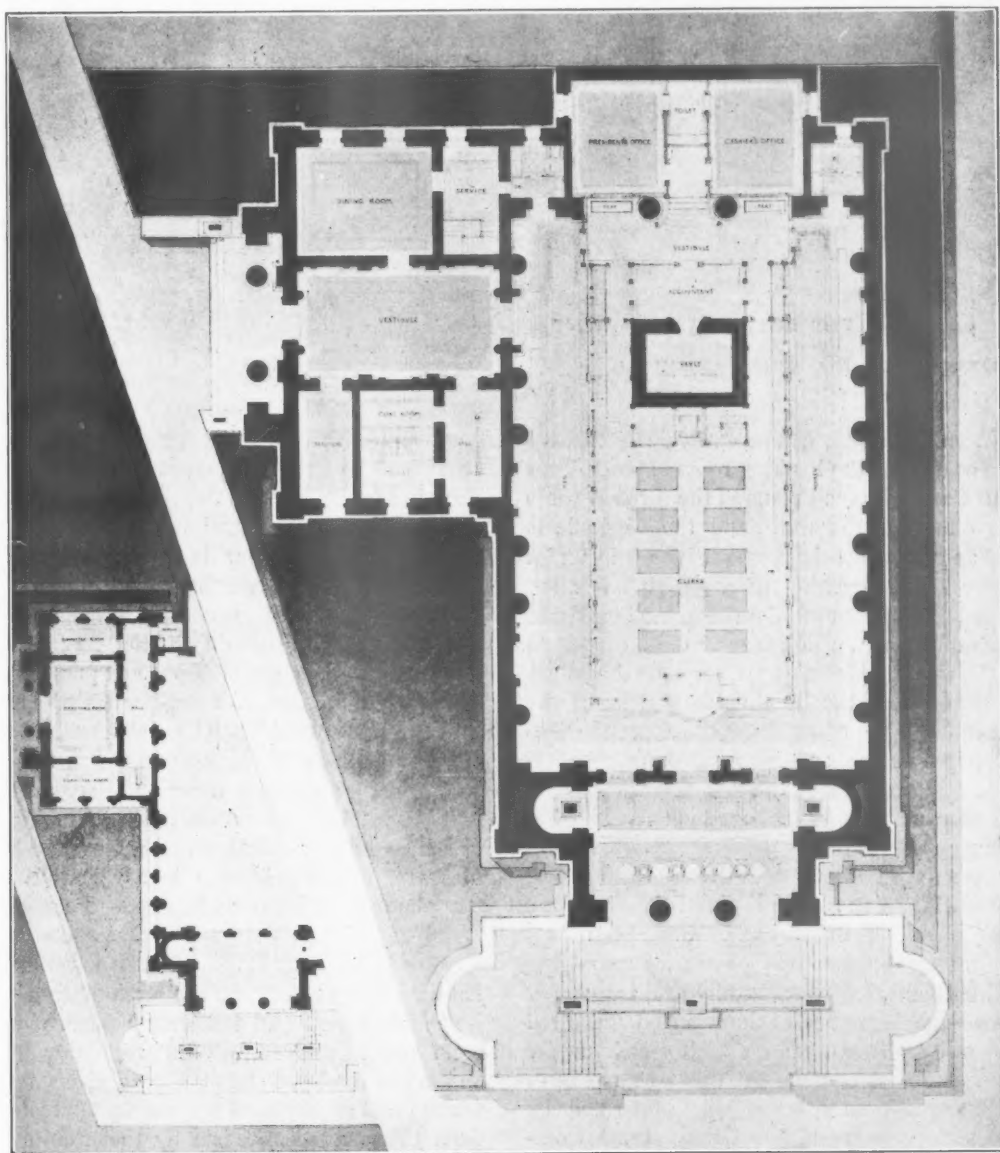


FIG. 62.—A STUDENT'S PRIZE-WINNING DESIGN FOR A SAVINGS BANK  
PLAN, TYPE B. JOHN RUSSELL POPE, ARCHITECT.



FIG. 63.—THE STATE SAVINGS BANK, DETROIT.

MCKIM, MEADE AND WHITE, ARCHITECTS.

narrow, and the room can be easily spanned with girders or arches, the banking-room extends from front to back. In such plans of the Type B there are no offices at the front, and the vestibule is treated as part of the door, which is built in under the large arched opening (Fig. 56) that is often employed to express and illuminate the large hall. In plans of Type A, which is most often employed when the site is wide and nearly square, the offices are at the front of the building as well as at the back—and in some cases along the sides also—of the principal room; the order runs through two storeys, and the level of the first floor or gallery, as the case may be, is indicated externally by a belt course, or (as Fig. 54) by mouldings, which sometimes form the impost to the arched heads of windows (Fig. 63), and are carried across the window openings in bronze. The exceptional case of the two-storey arrangement all round the central hall and treated externally as a two-storey building—the full extent of the main hall indicated only by a row of columns on each façade, under a pediment, and the dome (in this case 101 ft. in diameter) which rises behind—is illustrated by the colossal structure of the Girard Trust Company's building in Philadelphia (Fig. 64), designed by Messrs. McKim, Meade, and White. The interior (Fig. 65) shows the plan, which follows the Type B. For purely monumental character

combined with absolute appropriateness it would be difficult to find the equal of this interior in any bank in the world.

As to the materials and workmanship of these structures, the exterior is usually executed in granite, marble, or limestone, or a combination of these materials; but most often they are built of marble. The entrance doors, window frames and grilles, and lamps, are of bronze exquisitely ornamented, and finished with workmanship that must be the "last word." The entrance steps are almost invariably of granite, and where more than one or two steps are necessary, have moulded nosings. The masonry is finished in fine axed work; and entasis, flutings, mouldings, and carvings are often carried out in a way that shows that the master-workman must be more frequently found in America than here—and there can be no doubt but America has drawn severely upon Europe's supply of first-class workmen. Carving is sparingly used and judiciously placed. Architects supply most carefully studied, highly finished, and often rendered detail drawings, from which trained and experienced sculptors prepare models; from these, after criticism by the architect, the carving is executed.

Internally, as externally, the dominating impression is one of strength and simplicity—planned with thought to the speedy transaction of busi-



FIG. 64.—GIRARD TRUST BUILDING, PHILADELPHIA, PA.  
MCKIM, MEADE AND WHITE, AND ALLEN EVANS, ARCHITECTS.

ness, supervision, convenience, economy, and effect; no practical detail necessary or useful in the conduct of business, or required to render and maintain the building healthy and in good repair, is neglected or omitted, the planning following with only slight variations one of the Types A or B. The floors are either of marble or marble mosaic, and are almost invariably designed by the architect, white marble rectangular slabs with coloured borders "formed to design," and mosaic in which rich warm tones of colour predominate, being preferred. A considerable amount of marble is used upon the walls; sometimes the whole of the wall surface is covered with slabs (Fig. 66), or panelled or arranged to form a design in coloured marbles by matching the veins; sometimes treated with marble pilasters with gilded-bronze capitals and bases. Polished Keene's cement is occasionally substituted for marble, and large decorative panels by the ablest artist-painters are commissioned. A marble wainscot may be said to be the fixed rule. The counter shelf, which continues the line of the wainscot cap, this latter, the wainscot, and also the skirting, are of coloured marbles. The ceilings are in certain instances as florid as those of the great Italian palaces of the high Renais-

sance. More often, however, they are simply conferred in plaster. The bronze grille surmounting



FIG. 65.—GIRARD TRUST BUILDING, PHILADELPHIA, PA.  
BANKING-ROOM. TYPE B PLAN.



FIG. 66.—STAIRCASE, FIRST NATIONAL BANK BUILDING, CHICAGO.  
D. N. BURNHAM AND CO., ARCHITECTS.

the counter and separating the public space from the tellers' cages is a detail often worthy of more than passing attention, and an object upon which a brilliant designer may lavish study and skill. It is frequently the object of greatest interest in point of beautiful and delicate detail, and is treated as part of and in scale with the furniture rather than with the building. If the general character of the interior is very ornate, as was the rule ten or fifteen years ago, the grille is likely to be extremely rich, as in the Crocker Bank in San Francisco (Fig. 67), a charming design in the style of the Early Renaissance, influenced both by

Italian and Spanish examples, yet wholly original, beautiful, and American, the work of the late A. Page Brown and Mr. Julius Schweinfurth, architects. If the interior of the building is very simple, this may be made the *pièce de résistance*, and in any event is not likely to escape the closest attention of the designer fond of ornamental detail. It is seldom, but it sometimes does occur, that this is suppressed to a simple "all-over pattern" or a fish-scale *motif*, and when so it is with the view to cause interest to centre upon some particularly fine piece of furniture—a marble table (Fig. 68), or bronze clock—or upon a fine wall painting, as



in the very beautiful State Savings Bank in Detroit, Michigan.

It may be objected that, from the English point of view, there is a certain sameness about most of these illustrations, that they are not remarkably original or novel, and that they are suited only to great cities; and, in a sense, there are, undoubtedly, some grounds for such objection. The first might easily arise from the simplicity of scheme (which should be the *ideal* of every artist) sought by the architects of these edifices, and of late demanded by the bankers themselves. The limitations of photographic and reproductive processes

cannot fail to tend to obliterate a great deal of the character, scale, and refinement given by the beautifully studied detail, which disappears in reducing the larger buildings to the compass of these pages. As to the lack of originality, that is likely to be more apparent to the untrained eye than to that of the educated architect. *Good* design in architecture is preferred to *great* originality. Novelty, with which the United States suffered so much—due to the death, by murder, of the "Greek revival," the burial of the "Victorian style," the resurrection of the "Romanesque" — and is still suffering, because of the



FIG. 67.—THE CROCKER-WALWORTH BANKING HALL, CROCKER BUILDING, SAN FRANCISCO, CALIFORNIA.  
A. PAGE BROWN AND JULIUS SCHWEINFURTH, ARCHITECTS.





FIG. 68.—BANKING-ROOM, KNICKERBOCKER TRUST COMPANY, NEW YORK CITY.

McKIM, MEADE AND WHITE, ARCHITECTS.

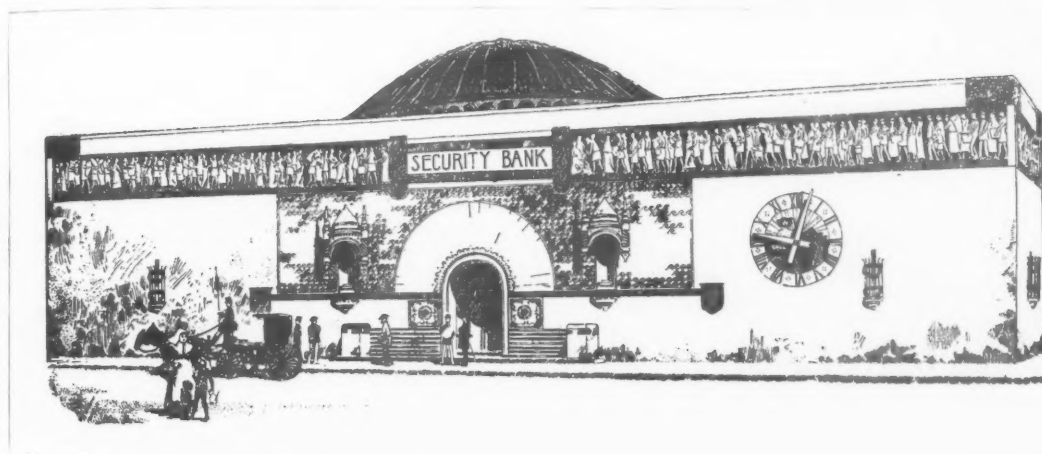


FIG. 70.—SECURITY BANK, MINNEAPOLIS, MINN.  
HARVEY ELLIS, ARCHITECT.

life everlasting of "English Gothic" and the "Cartouche school," is, in some quarters, if not wholly despised, at least discredited. The illustrations are taken from buildings in the heart of modern business districts of large cities where architecture is nothing if not formal, and not much if not monumental, regardless of how good it may be in other respects. In the old part of Philadelphia, where red brick and white paint is the only combination that spells "charm," Mr. Wilson Eyre has designed a bit of "civil" architecture which would do almost anywhere.

To those dedicated to progress and originality that is the result of carrying scholarship one point above mere scholarship we commend the little National Farmers' Bank at Owatonna, Minnesota, by Mr. Louis H. Sullivan (Fig. 69). And, as a last word, though the design was made several years ago, the highly original design for a bank (Fig. 70), to be built of brick, stucco, and mosaic—a design by one of the most brilliant artists who essayed architecture during the nineteenth century, the late Harvey Ellis.

FRANCIS S. SWALES.

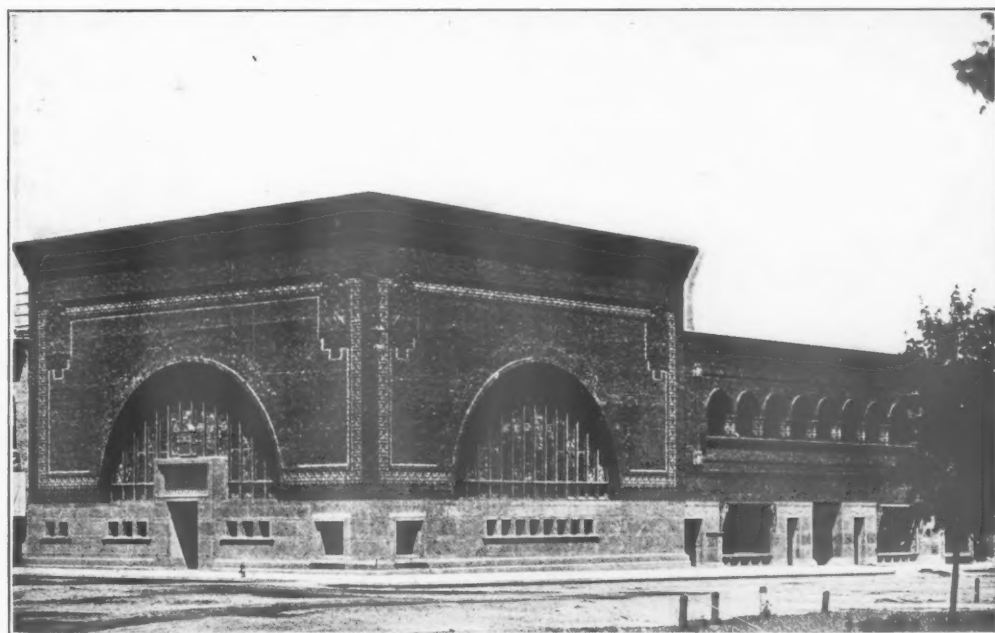


FIG. 69 —NATIONAL FARMERS' BANK, OWATONNA, MINN.  
LOUIS H. SULLIVAN, ARCHITECT.

# The Committee for the Survey of the Memorials of Greater London.



THE last few months have witnessed great alterations in the neighbourhood of Austin Friars and Great Winchester Street. A large block of buildings has been removed on the southern side of that thoroughfare, and while the houses involved were of no intrinsic interest or architectural value, yet their close proximity to one of London's ancient friaries, and the importance of later buildings once occupying the site, gave rise to reasonable hope that interesting discoveries would be made. These expectations have not been disappointed, and several features have been uncovered which throw considerable light upon the position and character of more than one building now long vanished and forgotten.

The accumulated rubbish of centuries of London life has been the means of preserving many relics of the ancient city to the present day, and it is to

the modern methods of deep excavation that we owe alike their discovery and their destruction.

The north-west angle of the site has provided the most interesting find, for at this point has been discovered a series of long parallel chambers well below the level of the street, constructed of brick and vaulted over with four-centred arches of the Tudor type, which undoubtedly formed the substructure of a portion of Winchester or Paulet Place.

The views that exist of this house before its destruction early in the last century show a long Tudor building with an open court in front and four square projecting bays facing Winchester Street, having the large mullioned and transomed windows of the period. Unfortunately Mr. J. T. Smith's views show only the western wing of the house, while the arches discovered must have belonged to the eastern portion.

Sir William Paulet, successively Lord St. John, Earl of Wiltshire, and Marquess of Winchester, the builder of the mansion, was the

founder of one of those great families whose fortunes were built up on the spoils of the monasteries, and amongst the monastic acres which fell to his share was the house and precinct of the Austin Friars in Broad Street. Here it was that early in Edward VI.'s reign he erected Winchester Place, adjoining and possibly incorporating portions of the dissolved friary, and laid out his gardens, courts, and terraces over the whole area to the north and east as far as London Wall and Broad Street.

On the opposite or eastern side of the recent clearing in Winchester Street stood in the seventeenth century a factory worked by Venetians for the production of their celebrated glass. This in time gave place to the Pinners' or Pinmakers' Hall, the company being in turn displaced by a dissenting congregation, who transformed the hall into a meeting-house.

Lastly, running across the centre of the site, certain chalk and rubble walls were uncovered of far older date, forming, with a single fragment of the northern cloister walk, the sole remaining vestiges of the domestic buildings of the Augustinian Friary.

ALFRED W. CLAPHAM.



13, BUCKINGHAM STREET, STRAND.

Photo: Geo. Trotman (Survey Committee).